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MILAN CATHEDRAL: NEW BRONZE DOOR, CENTRAL WEST ENTRANCE.

MODELLED BY LODOVICO POGGIAGHI, SCULPTOR.

## Notes of the Month.

*New Central West Door, Milan Cathedral—St. Paul's Ecclesiological Society—  
The Shakespeare Memorial—Thoughts on Architecture—Alterations at  
the House of Commons—Heliotropic Architecture.*



THE new central west door at the Cathedral of Milan is of bronze and the work of Signor Lodovico Pogliaghi.

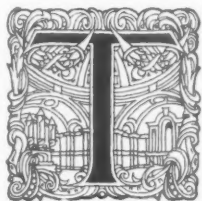
The metal of the door is composed as follows:—90½ per cent of brass, 8½ tin, 0·50 of lead, 0·50 of zinc.

Each leaf is 11,000 kilos in weight (roughly 10¾ tons), so that in the whole (two leaves and an architrave) it is possible we have the heaviest bronze mass in the world. Special hydraulic machinery in the crypt is required to turn the doors automatically.

The general colour of the bronze is brilliant as gold, and some precious stones have been inserted in the crowns over the central groups. To protect all against excessive admiration—from thieves or vandals—a bronze gate has been set below ground, which during the night is raised about two metres high.

The theme developed is the Annals of the Virgin Mary, to whom the temple is dedicated. The right leaf represents the life of Mary: "Vita dulcedo spes"; in the panels are prophets, sibyls, symbolical figures, episodes in the Life of Mary, and in the central medallion the Triumph of Mary. The left leaf represents the griefs of Mary: "Vincens dolore Martyres." In the panels are other Biblical personages, the episodes of our Lord's sufferings, and in the central medallion the group of "The Piety." The subject in the architrave is the Coronation of Mary.

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TO the reference in our last issue to Mr. Philip Norman's joint authorship (with Mr. W. D. Caröe) of a monograph on Crosby Hall may well be added some further note of his wide activities in the service of architecture and archæology.

In every good work directed to preserve and make known the material treasures of London's history he takes a prominent part, and his honourable office of Treasurer of the Society of Antiquaries adds weight to his persuasive labours. The tale of ancient monuments saved from the wrecker would be shorter but for his successful

efforts, while the history of Roman London, and especially of the Roman wall, owes much to his researches, of which the record may be found in *Archæologia*.

There are few, if any, of the "Proceedings" of learned societies dealing with the art and archæology of London which have not benefited by Mr. Norman's contributions.

Coupled with his name (to use the toast-master phrase) we would draw attention to the St. Paul's Ecclesiological Society, not only because Mr. Norman is contributing to its Proceedings an interesting series of papers on London churches, but because the society itself deserves to be better known. Meeting twelve times a year, either for visits to notable buildings or to hear papers in the chapter-room of the cathedral, it does work as useful as delightful. We are particularly impressed with the value of the papers printed in its Transactions.

They may roughly be divided into two classes, the liturgical (which predominate) and the architectural. In the former Dr. Wickham Legg, the Chairman of the Council of the Henry Bradshaw Society, is a constant contributor, and it is not too much to say that his reputation as an authority on such questions is European. Other well-known workers in the same field whose names appear are the Rev. E. S. Dewick and Mr. Eeles.

It is, however, to the architectural papers that we would draw special attention. Mr. Comper in vol. iii, part iv, deals fully and luminously with the design and ornaments of the Gothic or English altar.

As one of the chief protagonists in the equipment of modern churches for present liturgical uses based on early practice his article deserves attention, as also a paper in vol. iv, part ii, on various practical questions arising out of the Ornaments Rubric.

Mr. F. Bligh Bond discourses on the development of the design of rood screens and lofts, the late Mr. J. Lewis André on Sussex wall paintings, and Mr. H. B. Walters on London church bells and bell-founders.

The annual subscription is only the modest sum of 7s. 6d., and the Honorary Secretary is Mr. T. Falconer, 151, Adelaide Road, N.W.

We trust this note may draw the attention of some who are interested in ecclesiastical antiquities, and are not yet members of the S.P.E.S.



It may be taken for granted that much water will have passed under London Bridge ere the Shakespeare Memorial proposals have assumed any really definite or tangible form. The initial idea of planting some hundreds of tons of indifferently carved Carrara marble at the north end of Portland Place is one that may well be vigorously opposed. Our past attempts at public statuary in London have all been miserable failures, and bearing in mind our lamentable lack of education here in the real principles of monumental architecture—in the grand manner of our art—we may well pause ere we add another fiasco to those which already disfigure the streets. Mr. Bernard Shaw's view that only Rodin, the great French sculptor, could be safely entrusted with such a work is by no means ill-founded; the French, and their pupils the Americans, have a genius for this kind of thing that is denied to the British because for two or three generations past we have boycotted the best principles of the Beaux-Arts education. Just now there are hopeful signs that some of the French educational influence would be welcomed here; there is an increasing interest in French work, and some eagerness to study the Beaux-Arts methods. In time we may evolve sufficient genius in this particular line to justify an experiment; but not at present. The second scheme—now being actively bruited—for a National Theatre, we do not like any better, and, from another point of view, its claims are not advanced by the right people. If Mr. Beer-bohm Tree, Mr. F. R. Benson, and Messrs. Smith & Carpenter, made a concerted demand for a National Shakespearian Repertoire House, we should regard their request as a public-spirited one, for they have all tried Shakespeare and not found him wanting. But the promoters of a National Theatre have quite another class of dramatist in their minds, and if £200,000 is to be found to build a hot-house for propagating the dramatic flowers of Messrs. St. John Hankin, Somerset Maugham, Granville Barker, Bernard Shaw, and others, we think there will not only be a difficulty in getting the money, but the public will require much convincing that such a scheme is a fitting memorial to our national poet.

On other—and architectural—grounds we are no more fitted for experiments in National Theatre designing than we are for essays in public monuments. Nor is it at all clear that we require any more theatres in London. "The Imperial Theatre," upon which so much architectural effort has been expended, is in the market as a building site; the Court has only been indiffer-

ently successful; the Princess's has been closed for years; and we doubt not that the Scala Theatre might be bought for so important an enterprise; indeed, Dr. Maddick would probably welcome such a consummation. Some theatre managers have been heard to declare that the first and last would never pay, as their decorations were too coldly classic for the average audience; from which we may presume that only a riot of bad Louis Quinze plasterwork and red plush will prove attractive to the average man. We take leave to say that this is entirely a figment of the imagination. The only valid reason why the theatres mentioned have not been a permanent success is due to their being without the magic area of theatreland, a curious and arbitrary ring beyond which the play-going public rarely cares to wander. We are becoming a very luxurious people, and it must not be forgotten that luxury begets laziness. There could be no more hopeless enterprise than the building of another theatre in the outer darkness, and that one, moreover, dedicated to our greatest dramatist. And if it is proposed to build such a theatre inside the theatre ring, then the £200,000 talked of will go a very little way towards it.



ANY definition of architecture has been attempted from time to time, and although that which describes it as the art of building beautifully is, perhaps, as correct as any, yet it is really impossible to express in a concise phrase all that architecture really implies. There are several ways in which it differs from the other arts. Works of painting or of sculpture are produced by the artist himself, even though a certain amount of rough-hewing be done for him by his assistants; but a building is a production of many men who, while controlled by a single master, known as the architect, have each his own distinct individuality, with the result that the finest architectural work is not the product of one, but of many artists, each of whom has contributed his share towards the completion of the whole. In this way it is more analogous to music, which, originated by a composer, has frequently to be rendered by a whole orchestra of trained musicians, each capable of appreciating the master's scheme, and of making his own particular part in it as perfect as possible—harmonious with the rest, yet distinctive in execution. This is more evident the higher is the character of the work



produced, oratorio and opera requiring the assistance of many more artists—and those greater ones—than the rendering of a pianoforte solo. The analogy between music and architecture is here close, for it is only in the finer buildings that the greatest craftsmen are employed—sculptors, carvers, and ironworkers—each an artist in his own department, to whom as much latitude must be permitted as to a prima-donna who takes the leading part in “Faust” or “Carmen.”

But if architecture is nearly allied to music in this respect, it is far different from it in the matter of permanence. Music is entirely ephemeral; for though a piece may be rendered again and again, it is never produced alike by two performers. It is constantly varying, and has to be repeated afresh every time that it is heard, while in the course of time even the finest music falls into disuse and disappears from knowledge. Architecture as an art is far more permanent, and each work retains throughout its whole existence precisely the same touches as it did on the first day of its completion, except for the softening effect of time and weather, and for deliberate alterations made by man. But again, like music, it is only the greater and stronger works which last, with here and there some beautiful little gems. Yet, though the period of existence is much greater, eventually the building, like the song, will fall into disuse. Again, like music, architecture is to a great extent a cosmopolitan art; but at the same time it is distinct with racial feeling. All nationalities can equally appreciate one of Handel's oratorios or a great Renaissance palace; but Handel's work could only have been produced at the time he lived and under his conditions, just as any particular palace could only have been built in the country where it is to be found, and at the date of its erection. But architecture goes much further than does music in this direction, for one building will often tell a tale of centuries, bearing its history indelibly printed upon it for all who care to read. Take any typical English cathedral. It will almost surely begin by proclaiming the stern martial character of the Norman conquerors—great warriors and equally great churchmen, who built as they fought and lived—hard, fierce, and overbearing. But, while there will be evidence of Norman masterfulness, it is equally almost certain that there will be signs of the building having been enlarged many times subsequently to the Norman period, and altered as the spirit of the country changed. The beautiful Lancet work of the Early English period, with its upward tendency and its delicacy of moulding and of carving, particularly shown in the spring-like foliage, replaces the more solemn Norman work,

and is indicative of a lighter and freer spirit, as the English race emerges from its subjection to the foreign over-lords, and as the religious spirit of the time becomes brighter and more spiritualized, less forbidding, and perhaps more noble. Again, as time goes on, the same great church will show the gradual introduction of more luxury into the lives of the people, and particularly of the priesthood—a greater love of comfort, and less spirituality—till, when the time came for the Reformation, the need for change was strongly indicated in the degradation of architectural forms.

Thus we arrive at last at the real essence of the matter. Architecture more than any other art gives to those who are capable of reading it aright an insight into the habits and customs, and even into the innermost feelings, of the people of its time. Unconsciously—sometimes, as it were, in spite of itself—it announces the characters of those under whose inspiration great buildings have been erected, and, all the more forcibly in consequence of the absence of effort, it proclaims a mean race to be mean and a noble one to be noble. It indubitably declares the pure intellectuality of the Greek, the vulgar coarseness of the Roman, the high spirituality of the mediæval monk and nun, the fierce warrior spirit of the Border noble, and the voluptuous vulgarity of the Italian in his pride. And the buildings which display these qualities not only indicate their possession by those who built them, but inculcate the same to other races and through countless ages. Receptive themselves, they react by teaching the human race; and it is indeed well for humanity that only the best survives, so that on the whole the teaching of great architectural works is for good and not for evil—for nobility, and not for meanness.

To the architect there belong great responsibilities. It is his duty to declare, in the works which he produces, the spirit of his age; in fact, he cannot help himself in this respect, strive how he may; but at the same time he has to teach something to people yet unborn, and here at least his individuality may to a great extent control his product. The more intellectual, the more spiritual, he is himself, the higher will be his teaching; and although a town hall which he builds may be as distinctly municipal as possible, yet it may combine with its declaration of civic respectability a certain refinement which is due to the artist's self, and so bear down to future ages a lesson of simple dignity and high desires, as well as indicate a time of municipal growth.

Perhaps the most universal question which architects of the present day are teaching to the people of future generations is that of the purity

and beauty of modern home life. Unquestionably much of this at present is still sordid enough, as indicated in our mean streets, and even in our rows of suburban villas; but these, after all, are only temporary structures, which must disappear in the course of a little time, to make room for other things, just as the conditions of life which have given rise to them will change. The well-built, well-designed country house, however, is entirely a different thing, and much more indicative of family life, displaying in perfection the standard which even the resident in a small suburban flat endeavours to copy so far as his means will permit. Here, at least, building as a rule is honest, and design is tasteful, while each house, different as it is from all others, whether planned by the same or by a different architect, tells equally well to those who are to come what is the present high ideal of family life and comfort in this country. If the general tendency of the day were vulgar these tasteful edifices would be impossible; yet even they can be marred by an architect who is not in sympathy with the spirit of the age, or they may be improved and carry with them higher and higher lessons as the architect himself is the more cultured and refined, and himself home-loving. His responsibility is great, undoubtedly! And, if this be the case with regard to domestic work, it is all the more so in respect to greater buildings seen by a more numerous public, and influencing the lives the more. A great street frontage or a theatre may teach many a lesson of nobility of purpose or of degradation of soul, according as it is treated; and it is surely a good sign of the times that, taken on the whole, these things are of more noble character than they were a little while ago, even if they have not yet reached the beauty and the individuality of the work of ages past. In ecclesiastical work particularly the spirit of the time is always evident, and here the architect's responsibility is even greater than elsewhere. The tendencies of various yet recent times to build churches which were imitations of those of days gone by—gallery churches or home-like churches—have all successively passed away. The present idea is to erect a modern church—and by "modern church" is generally meant one in which the planning is made subservient to the needs of the ritual, and the design beautiful and naturally responsive to such planning, not over-ridden entirely by precedent. The spirit seems to be the right one, and in obeying the spirit, as the architect is bound to do, he only does as others have done before, and tells to future churchmen how the spirit of the age has influenced the religious thought and feeling of his day. But the degree of spirituality in the work will depend upon himself—upon his honesty of purpose and his

possession of certain higher gifts which are not always thought to be a necessary part of the architectural student's training, though they are essential to the production of work of the very highest order.

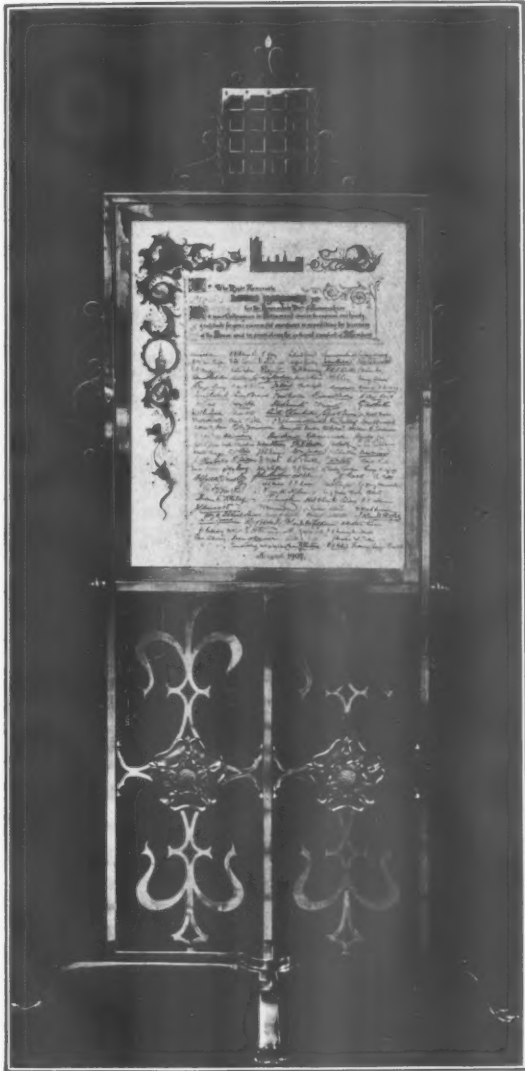
C. J. WARREN,

in "*Architecture*," New York.

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THE comfort of members of the House of Commons has been considerably increased by some judicious alterations and renovations carried out under the direction of Mr. Lewis Harcourt, the present First Commissioner of Works, and his fellow legislators are signifying their approbation of his efforts by the presentation of a testimonial mounted as a fire-screen; of which we give illustrations. It is not possible, by photographic means, to give an adequate idea of the changes that have been made, but a short description may serve. In the Commons' Lobby a telegraph and telephone office has been installed behind the stone screen on the left, an innovation that is much appreciated. On the first-floor river front two of the committee rooms have been made into one large grand committee room, much of the business of the House now being delegated to four grand committees. This new room is almost a parliament in miniature, there being a raised dais for the chairman's and deputy chairman's seats, seats for the members on either hand, a press box, and seats for the public. On the terrace level a new tea-room has been provided, and a new visitors' dining-room has been evolved from some of the store-rooms under the Peers' end of the building. It is more particularly the decorative treatment of these rooms that calls for commendation. Varnish which formerly disfigured the oak panelling has been cleaned off, and the woodwork is now left with a slightly waxed surface; the small panels into which the ceilings are divided, and which were formerly covered with heraldic devices, have been simply whitened, and the heavy and rather tawdry panel decorations on the walls have been painted a pale green, which harmonises well with the woodwork. The general effect has been to lighten the rooms, and banish the heavy and depressing effect which a former and more stolid generation doubtless imagined was the last word in decoration. We are indebted to Sir William Bull, M.P., for kindly drawing our attention to the changes and enabling us to see them.



TESTIMONIAL SCREEN TO BE PRESENTED TO MR. LEWIS HARCOURT  
BY HIS FELLOW MEMBERS OF PARLIAMENT.

Photos: Marion and Co.

“**T**HE sun, the source of life, of light, of heat, rises for all: and every mind, whether great or small, is entitled, through sight, to its beneficent rays.” Fortuné Reynier thus fittingly expresses himself; and indeed the sun is to such a degree the universal panacea that a sick person so ill that the medical attendant no longer dares administer drugs, may yet be placed in the sunshine and be saved.

Picture to yourself a villa so arranged as to contain all modern comforts and with rooms always facing the sun during its course; in this is the whole secret of the heliotropic architecture

invented by Mr. Eugène Petit, architect, of Paris, upon the theories concerning light of his coadjutor, Doctor Pellegrin.

The slow motion required to turn the house is not sufficiently pronounced to disturb the repose of the inmates, but they will be awakened by the sun rays of dawn shining on their faces, and this advantage of “the sun baths,” as the Parisians term them, will be enjoyed till Apollo shall take refuge on the breast of Amphitrite. Their room the while will have followed the sun’s course.

The house as planned by Mr. Eugène Petit works on a pivot, and is without a habitable basement. The comfort, however, in respect of the inmate is in no wise inferior to that sanctioned by custom.

In the house for which Mr. Eugène Petit has taken out the patent, the cellar is constructed like the ordinary ones. He introduces in the interior of this cellar, in order to support the moving part, a circular wall of a diameter equal to one-third of the total diameter of the ceiling of the cellar, and on this wall he places a rail whereon the metal flooring is ultimately destined to repose.

Around the circumference of this plating a cog-wheel is fixed which engages a tangent screw; the latter, on being subjected to the action of an electric motor, sets the whole building in action. On this metal flooring the house is built in any style, without necessitating any special method of disposition or construction; but it is, however, to be noted that Mr. Eugène Petit employed, for the type he is at present constructing above the plating, reinforced cement, which material he prefers on all grounds.

For the discharge of dirty water and drainage, the inventor has conceived a special apparatus of a very simple nature which by means of a system of friction and rotary rings permits equally of the introduction of all the services, water, gas, electricity, from the basement which is fixed to the building which is in motion. This apparatus, fixed in the thickness of the flooring, on a pile of the cellar, is very ingeniously constructed.

A description is given by the author in a pamphlet recently published:—

On a circular bronze muff, whose vertical section is conical, and which is soldered to a post placed in the centre of the immovable part of the cellar, there are bored a corresponding number of horizontal grooves of semi-cylindrical section (according to the number of services one desires to introduce into the house. To these grooves there correspond so many holes of equal section, which holes are perforated vertically, and through the thickness ("depth") of the metal forming the muff. At the base of these holes are introduced all the end points of the different services to be introduced, such points being respectively closed by a stop cock. This forms the immovable part of the apparatus. Each of the semi-cylindrical grooves above mentioned is covered by a movable ring folding obliquely over, and in friction with the section of the cone of the fixed part. This mobile ring is hollowed in the interior with a semi-cylindrical groove corresponding exactly to that of the fixed part, and hollowed in the inverse direction.

The whole thus constitutes an entire conical cylinder, which on being charged by the opening of the cocks acts as a feeder and serves to maintain the necessary services in the different channels that branch from this "nurse feeder." These rings, well adjusted, are fitted with branches fixed to the mobile flooring to distribute the service they contain from the stationary to the mobile part.

The drainage is effected in the same manner, but in the reverse direction; with this difference,

however: that it passes through the centre of the apparatus.

The repairing of this apparatus in case of accident will be easily effected, each ring being formed of two parts, joined together by means of bolts, which may be removed and replaced or repaired without affecting the other services, and without interrupting the gyratory motion.

Such is the technical description of the house. Let us see now how it works practically, and what are its main advantages.

This house turns on its axis noiselessly, and without oscillation. It may be inclined at the will of the owner. It is turned by means of a motor imparting a circular movement according to the length of the day, in order to follow the course of the sun so long as it shows above the horizon. Thus each room in the house receives sunshine at the same time. No difficulty exists in realising this. In fact it is no more difficult to turn a house than it is a bridge or a crane, since the weight of such is as great, and their equilibrium less stable. The utility is self-evident; since no one can for a moment deny for men as for plants the benefits derivable from the rays of the sun. All doctors are agreed as to the bacteria-destroying properties of light. There is a complete unanimity amongst learned men in recognising that the chemical action of the solar rays, if scientifically regulated, causes a stimulus on the vital functions, and that no living tissue absorbs as much light as the blood.

The heliotropic house, built first on the Riviera, is destined to serve as a preventive means for people in good health, but by an ingenious arrangement of colour-screens placed in the veranda it may be used for the treatment of anæmia, scrofula, those suffering from chlorosis or from tuberculosis through the red or white rays, those suffering from different kinds of ophthalmia through blue, green, or fuliginous rays, and lupus patients through the violet rays.

It may also be used as a house for the colonies, since it may be turned continuously towards the shade.

The realisation of this interesting project constitutes in medical and technical science an indisputable step of progress.

GEORGES BENOIT-LÉVY.

EDITORIAL NOTE.—M. Benoit-Lévy gives the name "Heliotropic Architecture" to this form of building. Photographs of one of these dwellings accompanied his article, but the design, conceived in L'Art Nouveau style, was hardly to be admitted to these pages, and, the construction of the building not being indicated, they were not of sufficient interest on other grounds.



# Modern British Plasterwork.—I.

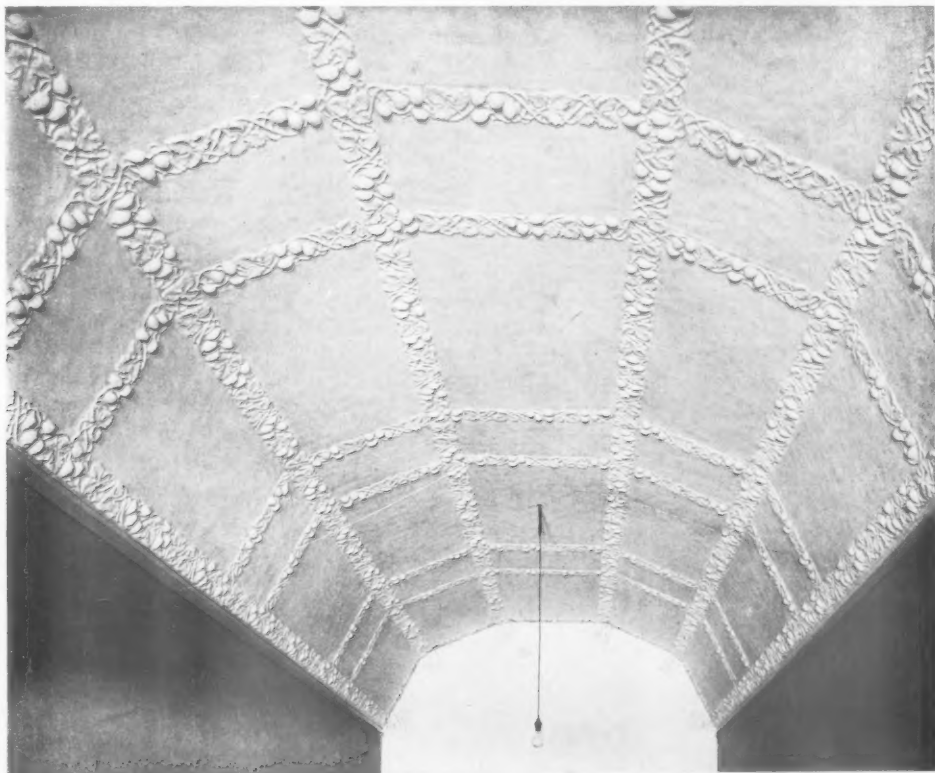
## Editorial Note.



PLASTERWORK is one of the building crafts upon which the past decade has dowered a fresh lease of life and energy, and, like leadwork, the claims of which Mr. Lawrence Weaver has so ably urged in our columns, it owes its practical resuscitation to the efforts and enthusiasm of a comparatively small band of craftsmen. The craft of the plasterworker in its broad sense has never really died out, but its possibilities in the direction of artistic expression have been limited here for the best part of a century to the running of more or less intricate cornices and the production of ceiling roses as dangling points for gas pendants. Technical skill may never have been wanting—the Victorian era ever favoured the mechanical side of a craft to the detriment of its artistic soul—but to the present generation belongs the privilege of once more demonstrating what beauty and distinction may be imparted to a room by a well-considered scheme of the

plasterer's art. And the revival by a few enthusiastic votaries of one of the oldest and most beautiful arts is so far a success that few houses or public buildings of distinction are without some example of the work of the plasterworker.

Concerning most plastic arts there are differences of opinion upon ethics—the limitations which may or should govern the choice of subject or the treatment of material. Plasterwork is no exception to this rule, and for this reason it has been thought desirable to invite several plasterworkers (who are also architects) and other craftsmen to give their views upon this art in a clear and concise manner. In this issue will be found articles by Mr. Geo. P. Bankart and Mr. Lawrence Turner. Next month Mr. George Jack and Mr. Ernest Gimson will continue the discussion, and in the June issue Mr. Walter Gilbert, who has directed the plasterwork of the Bromsgrove Guild since Mr. Bankart left that body for London, will add his opinions, Mr. F. W. Troup contributing a "summing-up" based to some extent on the numerous illustrations accompanying the articles, which include examples of work by many other plasterworkers than those named.



GRIMSTON COURT: ENTRANCE VESTIBULE.

GEO. P. BANKART.

DEMAINE AND BRIERLEY, ARCHITECTS.

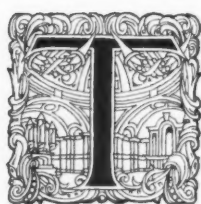




HOUSE AT SAPPERTON, CIRENCESTER. DETAIL.  
ERNEST GIMSON.

Photo: Arch. Review Photo. Bureau.

### A General Review.



HERE is much in the decorative plasterer's craft that is attractive to the modeller and designer. The variety of problems in design, the wide range of scale and quality, and the numerous methods employed in the process of production, can never fail to engross and absorb the interest of both.

What important factors in the effectiveness of the finished room are the design and balance of the enriched ceiling; and how important to the design are the general treatment and feeling displayed in the modelling!

Of the many devices for increasing the apparent size and height of a room none is more effective than the judicious application of ornament to the ceiling.

It is perhaps in the small room that the craft of the plasterer is really most felt, for the work becomes more subtle and delicate, and makes a larger demand upon the experience and thoughtfulness of the modeller than that of the more spacious and lofty apartment. It is in the small room that the quality of plasterwork becomes so evident. When the scale is large, and the ceiling proportionately high, necessity for this quality to a large extent disappears. For its real effect the work will then almost wholly depend on the boldness of the light and shade rather than upon any subtle graduation produced by modelling the plain mouldings and ground.

The dreary dullness of most modern plaster decoration is due to the fact that the modeller is not a plasterer, and the plasterer not a modeller.

Almost all decorative plasterwork is "cast" in plaster of paris. The plasterer is an artisan, not a craftsman. He mechanically reproduces the work of the modeller, who has usurped his place, while the modeller models in clay instead of plaster, aims at making his work as sharp as possible, and is even then so little satisfied that he must needs carve the very plaster.

But although we no longer employ the old method of working in lime plaster *in situ*, it does not follow that we should altogether lose the picturesque quality of the old work, in which the unevenness and the irregularity of the ground and mouldings are a delight to the eye and excite a constant source of wondering interest. That this irregularity was the outcome of the materials used, and was more accidental than intentional, is for the most part true, yet the interest of the work is largely due to this very irregularity.

To attempt to reproduce irregularity to the extent found in Jacobean work would be an affectation and a mistake; nevertheless we should copy the soft plastic quality it has, and avoid the hard rigid exactitude of modern work.

The treatment of the ceiling depends on the design of the room. If it be severely classic it would be incongruous to put much play or modelling into the surface of the plain mouldings or ground. The architect in classic work depends solely upon his design for effect; the nearer he gets to Gothic the more opportunity there is for the craftsmen who build under him to display feeling in the quality of surface. Even if the design be severely classic, yet there is a difference of quality to be found between the plasterwork of the man who understands the qualities of his medium and that of one who is ignorant of them; though even then in this instance he would have



*Photo: Arch. Review Photo Bureau.*

HOUSE AT SAPPERTON, NEAR CIRENCESTER.  
ERNEST GIMSON.

*Photo: Arch. Review Photo. Bureau.*

DINING-ROOM, MINSTER, MINSTED, SUSSEX.  
GEORGE JACK.

MERVYN MACARTNEY, ARCHITECT.

restraint in the manipulation of the material rather than the building of a free treatment.

To thoroughly appreciate the qualities plaster should possess one has but to do some modelling in lime plaster to quickly discover its natural softness and delicacy of effect not to be produced in any other material. That of late years these qualities are being appreciated is evident from the illustrations here reproduced, some of which show the right use of plaster, some the reverse; though the fault does not necessarily lie with the modeller.

Unfortunately when the work of our forefathers is held up as an example of how we should do ours we often copy their design and ignore their texture.

Once the feeling of proper quality of surface has been realised and obtained the general rules that govern all ornament in relief may be applied to plaster. It should not be too crowded. The lights should be kept as broad as possible. The general face of the ornament should be well maintained.

There is, however, one feature that the modeller should be most careful to observe. The ornament should appear to be one with the ceiling, not as though it had been applied. The failure to observe this distinction is a fault that is noticeable in some of the illustrations. If the ornament is to be applied, let it be obviously so, and part of the design; but an insertion that is only partly veiled will always have a trumpery appearance. Ornament should grow out of the ground on which it lies, and convey a sense of unity and solidity.

One of the most difficult questions to decide is the amount of relief, and this largely depends on the lighting of the room. A room lighted by windows which come up to the ceiling-level and lighted on one side only is by far the most difficult

to treat. In such a case the shadows cast by the ornament are not strong enough on the window side, and too strong on the side opposite. The lower the relief of the ornament the more marked is this unevenness of lighting.

It is surprising how much projection may be given to the modelling in certain designs without incurring a sense of oppression, whereas even a fraction of that amount may be used in another case, and a reverse result obtained. Take for example that well-known ceiling in the New River Company's board-room. The projection of the foliage in the panels is about four and a half inches; the height of the room is only about twelve feet six inches, yet the effect is by no means overpowering.

Unfortunately a great deal of ornament is now applied to ceilings which is not in the proper sense plaster decoration, but rather carving reproduced in plaster of paris. It may or may not have been modelled, but the effect is that of carved ornament in plaster.

It is a pity that architects should ever demand decorative ceilings done in this way; the same design, with a little modification, would probably look twice as rich were it modelled to look like a plastic material.

Here and there a modern ceiling is produced in the proper spirit, but the modelling is generally in very low relief. Whenever those of the Wren type are put up they are as hard as can be in feeling, and are more like carving than modelling.

An examination of Wren's ceiling in the board-room just referred to will show that, although all the mouldings have been "run," yet there is a certain play about them. In the curved mouldings this is particularly noticeable, and in the



DINING-ROOM, MINSTER, MINSTED, SUSSEX.  
GEORGE JACK.

*Photos: Arch. Review Photo. Bureau.*  
MERVYN MACARTNEY, ARCHITECT.





FRIEZE OF THE GODDESSES: DECORATION IN A DINING-ROOM. THE DIANA CORNER.  
WALTER GILBERT. (THE BROMSGROVE GUILD.)

ground even more so. The general effect is that the whole ceiling has been modelled. The hard cast-iron appearance generally possessed by our modern work is not to be found in any examples of plasterwork up to Wren's date and later; but when we come to the Adam Brothers and onwards the work gets hard and harder, and more and more destitute of interest in proportion to its exactness. It is only because the detail of the plasterwork of the Adam Brothers is so finicking and insignificant that it is tolerable; their designs are more fit to be done in gesso than plaster, or should be regarded as a suitable opportunity for the use of "compo."

The ordinary plasterer is no longer a craftsman, but a mechanic; he has turned his tools into machines, and lost the art of his craft in the acquisition of mathematical precision.

Whoever has the opportunity of guiding the work of plaster decoration should do his utmost to bring back into it the interest possessed by the old work. It is only by allowing the material to express its quality that this happy result can be obtained.

LAURENCE A. TURNER.

### An Architect and Craftsman's Views.



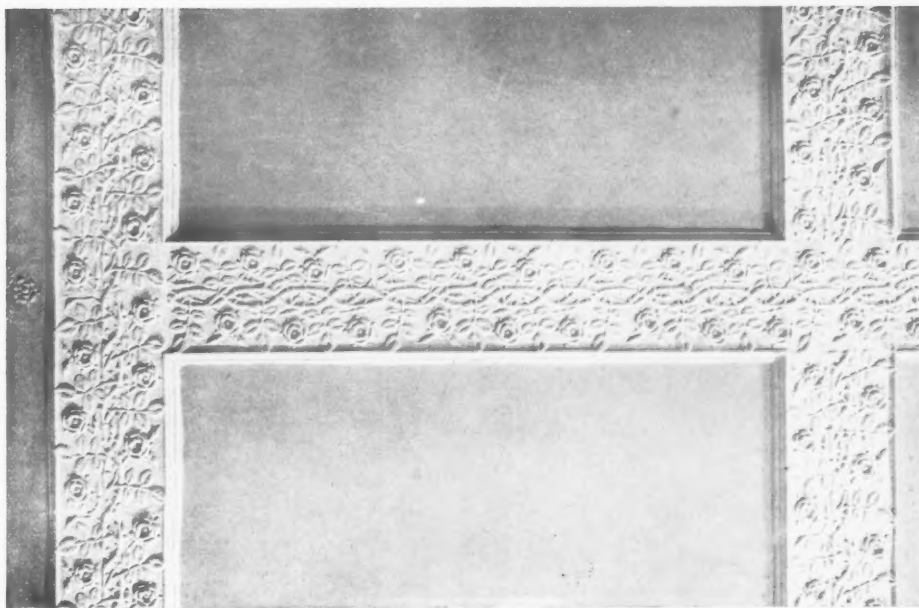
REVIEW of the position of modern plasterwork is difficult without some slight reference to the downfall of the past art. Of all the branches of art associated with building, perhaps none has been so debased and degraded as the once living art of plaster-working. Every-

one more or less knows and feels the stagnation and putrid condition of this branch of art during the past century and more. The divorce of the art and the craft of the plasterer has long been complete, and not without good reasons, which it may be well to bear in mind in contemplating the present-day revival.

Time was when plaster was used by artists as a living vehicle of art. These plasterers were not merely artists, but the greatest artists of their own or any other age, and the greatness of their work as plasterers was due to the fact that they thoroughly understood their material, used it properly, and did not try to do impossible things with it.

This was not the case of the nineteenth century. The artist ceased to be plasterer, and the plasterer ceased to be a modeller. The modeller ceased to model decoratively, and thought only of his clay pictorially, and what clever things he could do with it; the plasterer thought only of his plaster, and how fine and smooth he could make it in imitation of carved and undercut marble, wood, or other hard materials, even by carving. By virtue of its nature, plaster was never intended to be carved, but to be modelled or cast. The nineteenth-century plasterer was purely a mechanic, with the disadvantage of having to work in a very soft plaster instead of a hard one; and, clever as his mechanism was, he was devoid of the wit to see that he could not, by any means, get the same technical result out of a soft plaster by a process of casting, modelling of high and undercut relief obtainable only from the fine and hard lime plaster and marble dust, or fine grit, by modelling up by hand as was commonly done in the golden days. This still is to some extent a point of failure; but most modern plaster





LIBRARY CEILING, BORDEN WOOD, HANTS.

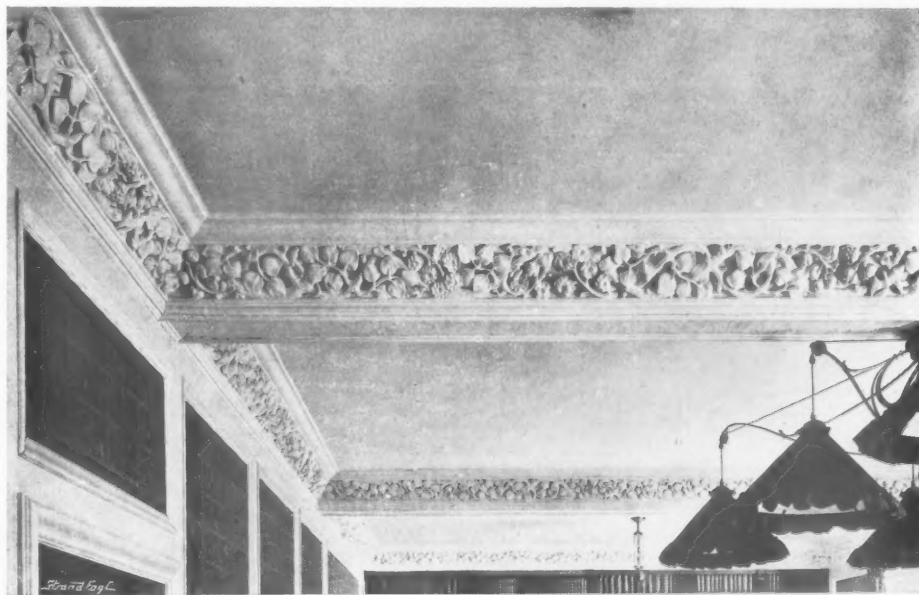
DESIGNED AND MODELLED BY ERNEST GIMSON.

decoration is modelled in clay, and cast from moulds of plaster (for work of low relief) or gelatine (for work of stronger or undercut modelling). A true appreciation of the subtlety and beauty of plaster in decoration, is best gained by working in wet plaster or cement *in situ*. No other process can compare for freedom and softness of handling, or beauty of workmanship.

The hope and the interest attaching to the present reawakening is in and due to a revival of the

old combination of designer and operator; to a return to the simple and natural use of materials and methods of production; to the judicious and reticent disposal and use of relief, sufficient for the purpose and no more; possibly also, to some extent, to new methods of constructing modern buildings, and the education of the journeyman plasterer to the appreciation of good qualities other than those limited to pure mechanism.

The function of plaster has always been the



BILLIARD-ROOM CEILING, BORDEN WOOD, HANTS.

DESIGNED AND EXECUTED BY LAWRENCE TURNER.



DINING-ROOM, ELLINGHAM HALL, NORTHUMBERLAND.

A. J. DYMOTT (JAMES GARVIE AND SONS).

GEO. REAVELL, JUNR., ARCHITECT.



Detail of above.

covering-in or casing of surfaces; at one time with the application of colour decoration (as in the temples and tombs of Egypt), at another time with relief to soften the barrenness (as in Carolingian France); with the burst of modelled and coloured splendour throughout Italy and Western Europe; and again in our own land, in our own way, when militarism gave place to domesticity, and the arts of war to the arts of peace in friendly rivalry and entertainment of kings and queens, until eighteenth-century mechanism and abuse brought about its degradation and ruin.

Heraldry, and the cultivation of the floral garden, were excuses too good to be missed as decorative motives. Periods of change, variety, and novelty rapidly followed one another, and the art of the plaster-modeller ever reflected the life and habits of the people. The material was comparatively cheap, the country was prosperous, and labour less costly than now.

But, to return to present-day circumstances, to present-day requirements and methods, the em-

ployment of plaster as a covering and casing material is as great as ever. It should, however, be more than this!

The covering of our bare walls and ceilings, even with patterned papers and impressed pulps, clearly indicates a general and natural desire for decoration, and implies the use of a reasonably cheap material such as plaster. The employment of plaster for the covering-in of large spaces emphasises this want, and the wise and restrained introduction of softly-modelled relief in parts does not necessarily add greatly to the cost, while it adds vastly to the refinement and peaceful enjoyment of our surroundings, be they ever so humble. In this direction much earnest work has been and is being done.

If we now have comparatively little resort to Heraldry as a decorative motive, we still have our national love of the garden, our legends, folk-lore, and symbolism, for resort and inspiration at least in the decoration of our lesser and homely buildings.

It is in the constructional, conventional, and controlling knowledge and influence and instinct of the architect (who conceives and lays down the general lines of the building scheme) that we have so valuable and binding an asset, whether it be as architect or as craftsman, as is so evident in the work of Grinling Gibbons with and without Wren's control. Without this, all decoration seems to suffer. The ripe and friendly co-operation of the architect and the craftsman, whether in dual or single personality, must, in the course of time, bring about a healthy and fruitful revival of the



PANELS FOR WALL DECORATION: PART OF A SCHEME.  
STEPHEN WEBB (G. AND A. BROWN, LTD.).



G. IRWIN, ARCHITECT.

art of plaster-working, with results that cannot fail to give additional interest and value to modern building decoration.

The right application of colour to plaster, whether modelled or otherwise, is a chapter in itself. If applied at all it should partake of the dull or dead unreflective nature of plaster, tempera medium being the most satisfactory result from the observation of centuries. The use of colour in combination with relief also necessitates a clearer and more defined quality of modelling than otherwise is advisable.

Although we have not to hand the old lime-plaster in which to model our decoration *in situ*, we have other kinds of plaster on our markets which if manipulated with that full consideration

which is due to their artistic capabilities (and no more than this) should be productive of the most delightful and happy results.

Apart from plaster of paris, for methods of reproduction by casting the materials most serviceable to the plaster modeller at the present time for internal decoration are Selenetic cement, Keen's cement, Parian cement, slaked lime and ox hair; and for external decoration Portland cement, and lime sand and ox hair. These can best be worked with metal tools, and the method of working is practically the same for each or any of them.

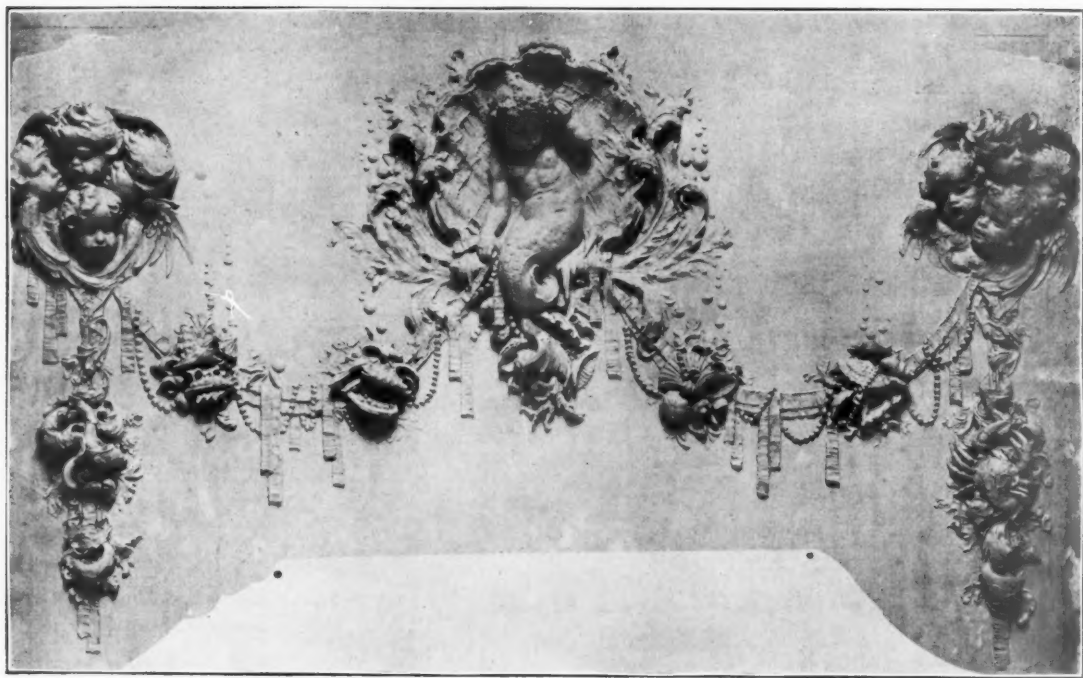
The wall is first of all coated with a strong, sharp, coarse plaster, well scratched and allowed to set before the following coat of finer stuff is



PANELS FOR WALL DECORATION: PART OF A SCHEME.  
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G. IRWIN, ARCHITECT.

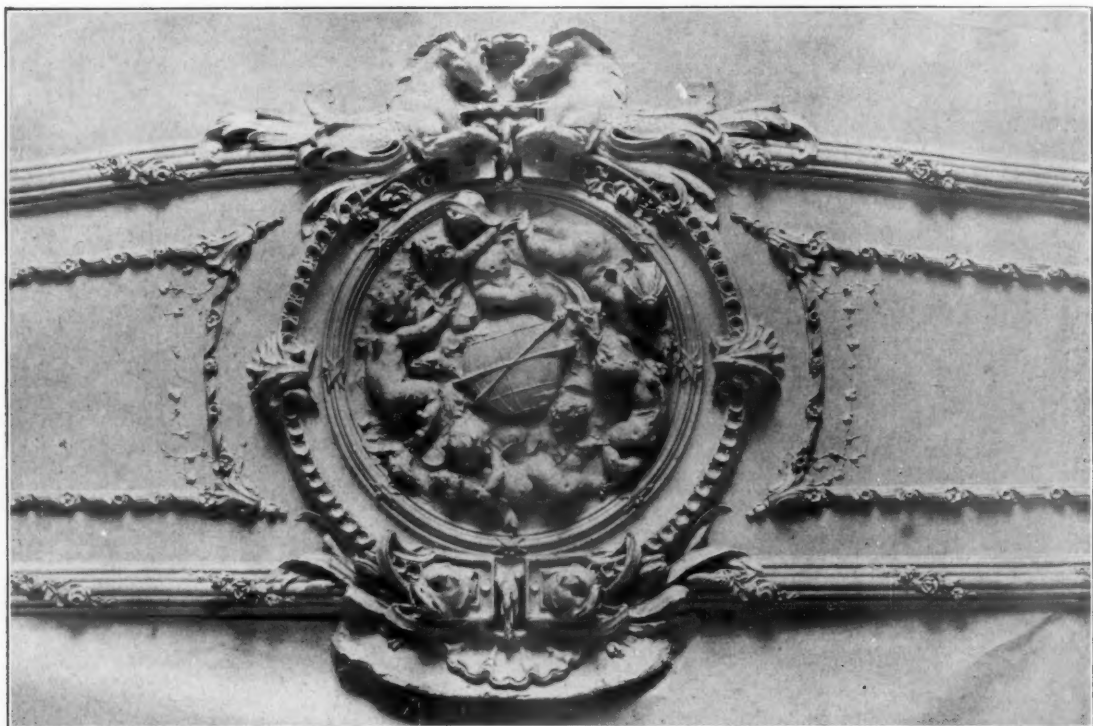


ENRICHMENT IN THE MUSIC ROOM OF THE CUNARD S.S. "LUSITANIA."

(The Music of the Sea and the Music of the Winds.)

WALTER GILBERT (THE BROMSGROVE GUILD).

JAMES MILLER, ARCHITECT FOR THE DECORATION.



ENRICHMENT IN THE LOUNGE OF THE CUNARD S.S. "LUSITANIA."

(The lounge is the resort of daintily-dressed women; the playful tricks of the Amorini upsetting the emblems of time, represented by the signs of the Zodiac, are a delicate satire on their womanly caprices.)

WALTER GILBERT (THE BROMSGROVE GUILD).

JAMES MILLER, ARCHITECT FOR THE DECORATION.



applied. This coat when dry should form the background on which the design is to be drawn (in chalk), and the lines roughly incised, and the parts which are to hold the added modelling should be well scratched and roughed up with a metal tool. It is then well sprinkled with water to stop the suction, and the modelling material added.

Part of the detail, such as the veining of leaves, the centres of flowers, berries, &c., may advantageously be done by pressing the soft cement with a die.

In the best old plasterwork lumpiness and dullness rather than sparkle is one of the most natural and characteristic qualities noticeable.

Modern plasterwork often fails in its best qualities because the modeller does not sufficiently consider and dwell on what are the vital qualities of plaster, and try to express them, because he is not satisfied to keep within simple qualities of expression—because he is not content with building up his relief on to a prepared background, but must needs obtain it by taking away material and incising his relief in the manner of the carver.

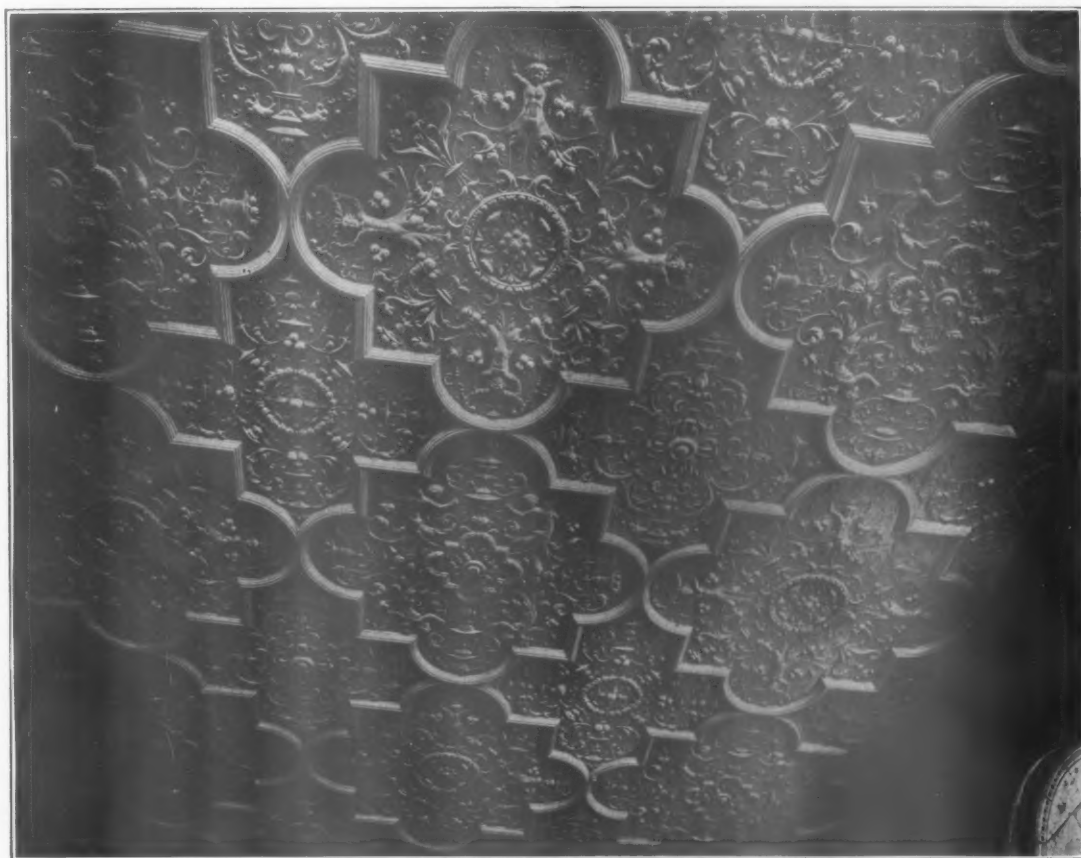
The plasterer should go to Nature for his ideas,

absorbing just so much from her as may be serviceable to his purpose, for more than this is not possible, and he should learn from the best old work how to express his ideas and forms decoratively, but yet do it in his own way.

It is a custom in many of our art schools to teach modelling from plaster castings of carved marble, stone, or wood. This practice cannot be too strongly condemned as fatal to the work of the plaster modeller.

It is necessary to draw attention to another failing in modern plasterwork, viz., the desire to compel soft plasters by mechanical processes to take the sharpness, crispness, and deep undercuttings acquired by the gradual modelling up *in situ* of the white lime plaster and marble dust as practised by our predecessors, when plastering was a great and living art! It cannot be done, or result in anything but parody!

Given the instinct to arrange and dispose ornament with reticence and discretion, in true *decorative* setting, by making the ornament, whether of slight or full relief, grow out of and be a part and parcel of the groundwork, suggestive of form, without resort to perspective, easy to read, easy to



CEILING, AVERY HILL, ELTHAM.

J. DAYMOND (J. DAYMOND AND SON).

T. W. CUTLER, ARCHITECT.





FRIEZE IN DRAWING-ROOM, BRAEHEAD ST. BOSWELLS, ROXBURGHSHIRE.

JOHN S. RHIND.

F. W. DEAS, ARCHITECT.

cast or work, and with due rennement of detail and surface finish—one has excuse only for its existence in its delightfulness or beauty of form. Apart from this, the question of design, the range of scale and relief, and the quality of technique, are matters purely of personal and individual expression quite beyond the range of analysis or description.

Whilst on the one hand slovenliness of execution on the part of the modeller is to be deprecated and condemned, the exercise of too much mechanical precision on the part of the plasterer is to be equally condemned and guarded against.

One may be permitted to call attention to a not uncommon defect in modern plasterwork, in the disregard for and failure to render that quality of breadth and softness of modelling which is so essential to the soft nature and dullness of plaster.

In some instances we have a quality of modelling possessing a metallic hardness, smoothness, and high finish necessary and desirable in bronze castings, but quite out of place for decorative work in cast plaster of paris. In other instances we have the modelled technique acquired by the wood-carver. Although both are excellent of their kind in design and technique for their material, it is rarely indeed that the bronze-worker or the wood-carver can get away from the technique acquired by working in the one material, for that desirable in another of widely different range and scale.

Apart from the deliberate copying and repro-

duction of old examples in new buildings (a lamentable and sure sign of instinctive mental poverty), there is amongst modern craftsmen distinct and positive evidence of a living and steadily growing school of modern plasterworkers, busy in the production of work based on sound and vital principles, work containing character and individuality as genuine, distinctly decorative, original, and good of quality in its way, as that of the natural and traditional growth of the past.

Many of the illustrations accompanying these articles indicate something of the general present-day tendency. One point remains to be mentioned concerning the process of combining plaster of paris, fibre, and timber. Whether it be strictly "plasterwork," or not, is a matter perhaps hardly worth consideration. It is a process convenient and suitable to our modern construction, and one which has undoubtedly come to stay. Had the Stuccatori and great Artist Plasterers of the past knowledge of it, they might possibly have developed the art of working it in a vastly different, more legitimate, and beautiful manner than at the present time is customary in the production of high-relief decoration; or, would they have despised and declined its employment?

NOTE.—The metal-like or metallic character possessed by some modern plasterwork is due largely to the fact that the modelling is done by men (however clever they may be) who have devoted their attention solely to modelling for reproduction in bronze or other fine metals.

GEO. P. BANKART.

# Offices for the River Wear Commissioners, Sunderland.

John Hall, Architect.



THESE premises have been erected upon the site of the old Post Office, situated at the corner of St. Thomas and John Streets, Sunderland, with aspects north and west respectively. The exterior of the building is faced with

blue Heworth Burn stone, with rock-faced Corrennie red granite base, and the doorway is of polished granite from the same quarry, while the roof is covered with Tilberthwaite green slates.

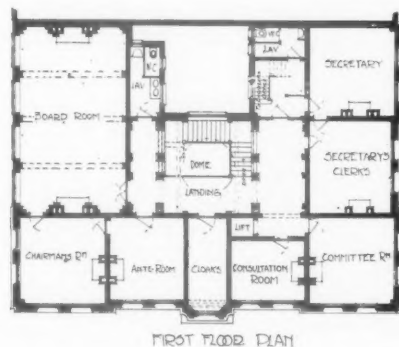
In St. Thomas Street is placed the principal entrance, giving access to the central hall through a vestibule, the walls of which are lined with Skyros marble panels, surrounded by bands of verde antico, with base of Bleu Belge marbles, and the moulded capping, architrave, and soffits of arches are of selected alabaster; above is a barrelled and coffered fibrous plaster ceiling.

The central hall and landings give easy access

to all parts of the building. The floors are fire-proof and laid with marble tiles formed in black and white squares, and the wall panelling, staircase, and columns are executed in Austrian oak fumed and dull polished.

A coffered fibrous plaster dome rises from the ceiling; the latter, enriched and coved, springs from an arcade of fluted Ionic columns upon pedestals, with a balustrade between, which forms a handrail to the first-floor landing. Lighting to the staircase is obtained by means of a large window, also from the glazed eye of the dome.

On the ground floor are situated the offices for the general manager, accountant, and their staffs. The reporting and dues department is approached by a separate public entrance on the east, and is also connected to the hall. Inquiry, telephone, and lavatory accommodation for clerks is upon this floor, the walls of the latter being finished with wall mosaic.



## RIVER WEAR COMMISSIONERS' BOARD ROOM AND OFFICES, SUNDERLAND.

JOHN HALL, Architect.

THOS. AXTELL, Clerk of Works.

J. W. WHITE, Sunderland, General Contractor.

### SOME OF THE SUB-CONTRACTORS.

JAS. GARVIE & SONS, Aberdeen.—Plaster Modelling and Decorative Woodwork.  
A. & S WHEATER & SONS, Leeds.—Plastering.  
SHANKS & Co., Ltd., Barrhead, Glasgow.—Sanitary Goods.  
J. & H. PATTESON, Manchester.—Marblework.  
DIESPEKER, Ltd., London.—Terrazzo Paving and Wall Mosaic.  
STEEL & Co., Sunderland.—Fire Grates.

H. H. MARTYN & Co., Ltd., Cheltenham.—Stone Carving.  
JAS. GIBBONS, Wolverhampton.—Hardware.  
A. SMITH & STEVENS, London.—Lift.  
N. SPITAL & CLARK, Birmingham.—Bronze Electric Fittings.  
THE WESTMINSTER PATENT FLOORING Co., London.—Parquet Floors.  
THE STANDARD PATENT GLAZING Co., London.—Roof Glazing.

*Photo: Thos. Lavers.*

GENERAL VIEW.



*Photo: Thos. Lewis.*

ENTRANCE AND VESTIBULE.





THE BOARD-ROOM CHIMNEYPIECE.

Photo: Thos. Lewis.

The board-room is upon the first floor, and the walls are panelled to a height of 15 ft. with Cuban mahogany; festoons of carved fruit and flowers of the same wood decorate the pilasters, and the carving over the chimneypiece at each end of the room is in lime-tree. An enriched barrelled and panelled ceiling surmounts a coved and carved cornice. Adjoining the board-room are the chairman's and ante rooms, which are panelled in Austrian oak to a height of 8 ft., and on the same

floor there are committee, consultation, and cloak rooms, and lavatories for the board; also offices for the secretary, and staff, and officials' conveniences.

All departments have open fires, and the entrances, landings, and lavatories are heated by radiators on the low-pressure system. Teak is used throughout for a'l external windows. A lift communicates with all floors. The bronze electric fittings are by N. Spital & Clark.





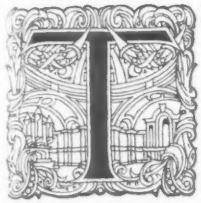
Photo: Thos. Lewis.

THE BOARD-ROOM.

*Photo: Thos. Leach.*

FIRST-FLOOR LANDING.

# An Elizabethan Theatre.

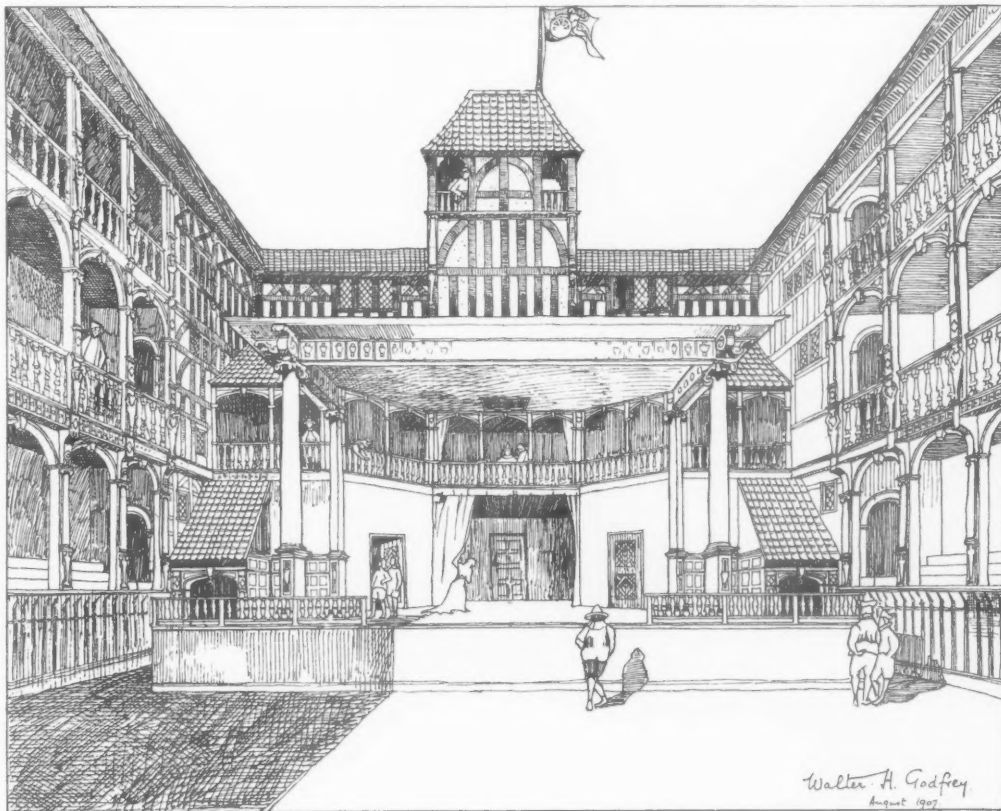


THE original contract, dated 1599-1600, for the building of the "Fortune" Theatre has been recently brought under my notice by Mr. William Archer, the well-known author and dramatic critic, to whose friendly criticism and help this article chiefly owes its inspiration. The document is preserved at Dulwich College, and was transcribed by J. O. Halliwell Phillipps in his "Outlines of the Life of Shakespeare," and it is from his transcript that the quotations below are taken. Apart from its interest to architects of the present day, as illustrative of building methods of over 300 years ago, the contract has considerable value in the light it throws upon that most controversial of all topics—the form of the Elizabethan stage. It is not my intention here to consider in detail any of the theories heretofore advanced, but I wish in as brief a space as possible to place before the architectural reader just sufficient of the available data to enable him to understand the reconstruction of the Fortune Theatre which has been attempted in the accompanying plans.

The sources from which these data have been

drawn fall naturally into two classes. The first, which has as yet by no means been exhausted, although used almost exclusively by the literary critics, is to be found in the internal evidence which the plays of the period afford, partly in their text, but chiefly in their stage directions. The second is to be found in the contemporary evidence of descriptions or drawings made while the theatres still existed, of which the most important are the "Fortune" and "Hope" contracts, the early maps, and the remarkable drawing reproduced here of the interior of the Swan Theatre preserved in the commonplace book of a certain Van Buchell, at the Utrecht University Library, and purporting to be drawn from a sketch by a traveller named Johannes de Witt, who visited London about the year 1600. The interpretation of this latter evidence falls as naturally into the province of the architect as that of the former belongs to the sphere of the literary and dramatic critic.

Everyone familiar with Visscher's beautiful drawing of London in the year 1616 will remember seeing in the foreground, on the south side of the Thames, three buildings resembling amphitheatres in form, marked respectively (reading



THE FORTUNE THEATRE, LONDON. RESTORATION, AS INDICATED IN THE ORIGINAL SPECIFICATION, BY WALTER H. GODFREY.

from east to west), the "Globe," the "Bear Garden,"<sup>1</sup> and the "Swan." The correctness of the two former inscriptions may very reasonably be questioned, but I do not think there is any ground for doubting the veracity of the drawing, since two theatres existed on Bankside in 1616—the Rose (1592) and the Hope (1613), besides the more celebrated Globe, which lay probably beyond the limit of the map. The Swan is correctly placed, as we know by its position in Paris Garden. But whether depicted or not, the Globe Theatre of 1616 could not be Shakespeare's Globe, which was erected in 1598–9 and burnt down in 1613, and it is important to bear this in mind in considering the "Fortune" contract, which definitely states that the new theatre is to follow the pattern of the "late erected plaie-howse on the Banck . . . called the Globe." There are many other early maps both anterior and subsequent to Visscher which show the Bankside theatres, but their examination and collation are not as yet sufficiently advanced to give us any trustworthy information, although a valuable step towards this end has already been taken by Dr. William Martin. (*Vide Home Counties Magazine*, Vol. IX.)

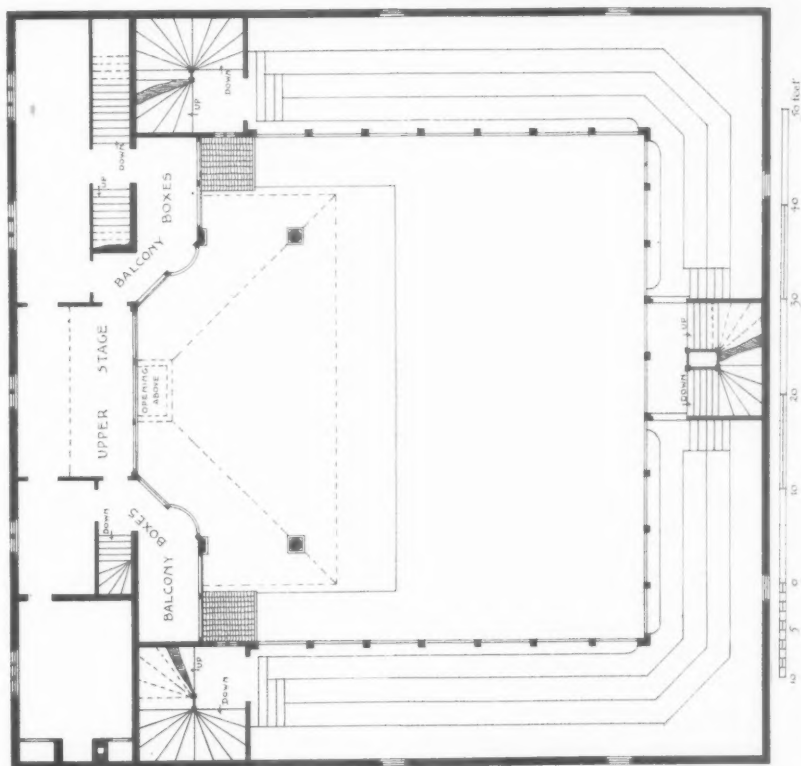
The "Fortune" document itself consists of rather more than a mere contract, and possesses somewhat the character of a specification, being not unlike the hasty compromise between the two which has been known to be indulged in even in these days of careful architectural practice. The portion which bears on the actual form of the building reads as follows:—

This Indenture made the eighte daie of Januarye 1599, and in the twoe and fortyth yere of the reigne of our sovereigne ladie Elizabeth, by the grace of God Queene of England, Fraunce and Irelande, defender of the faythe, &c., betwene Phillipp Henslowe and Edward Allen of the parische of Sainte Saviours in Southwark, in the countie of Surrey, gentlemen, on th' one parte, and Peeter Streete citizein and carpenter of London on th' other parte.—Witnesseth that, whereas the saide Phillipp Henslowe and Edward Allen the daie of the date hereof have bargayned, compounded and agreed with the saide Peter Streete for the erectinge, buildinge, and settinge upp of a newe howse and stadge for a plaie-howse, in and uppon a certeine plott or parcell of grounde appoynted oute for that purpose, Seytuat and beinge nere Goldinge Lane in the parische of Sainte Giles withoute Cripplegate of London; to be by him the said Peeter Streete, or somme other sufficient woorkmen of his provideinge and appoyntemente, and att his propper costes and chardges, for the consideracion hereafter in theis presentes expressed, made, erected, builded, and sett upp in manner and forme followeing; that is to saie, the frame of the saide howse to be sett square, and to containe fower-score foote of lawfull assize everye waie square withoute, and fiftie five foote of like assize square everye waie within, with a good suer and stronge foundation of pyles, bricke, lyme, and sand, bothe withoute and within, to be wroughte one foote of assize att the leiste above the grounde; and the said frame to

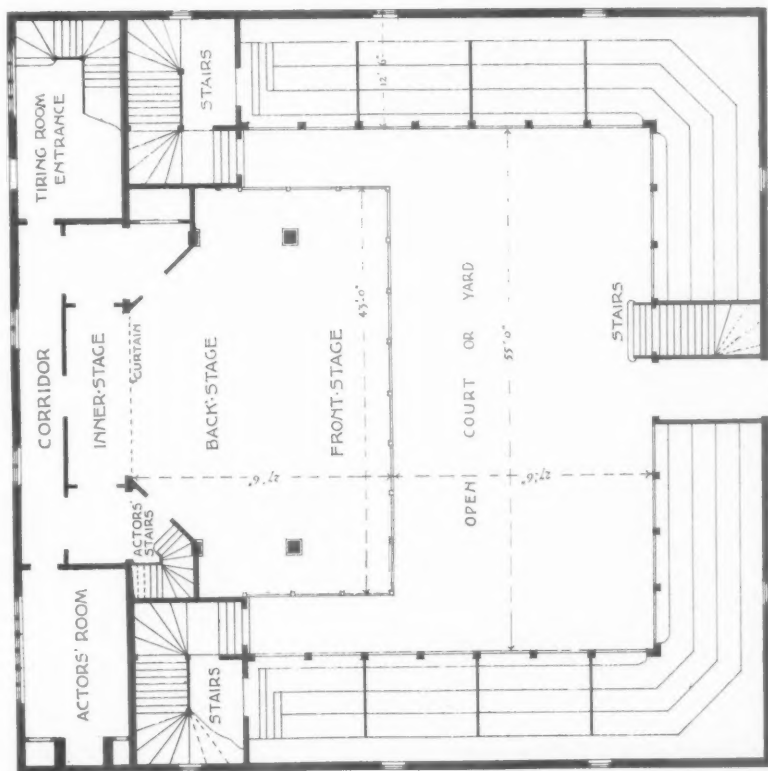
containe three stories in heighth, the first or lower storie to containe twelve foote of lawfull assize in heighth, the seconde storie eleaven foote of lawfull assize in heighth, and the third or upper storie to containe nyne foote of lawfull assize in height. All which stories shall containe twelve foote and a half of lawfull assize in breadth throughoute, besides a juttey forwardes in eyther of the saide twoe upper stories of tenne ynches of lawfull assize; with fower convenient divisions for gentlemens roomes, and other sufficient and convenient divisions for twoepennie roomes; with necessarie seates to be placed and sett as well in those roomes as throughoute all the rest of the galleries of the saide howse; and with suche like steares, conveyances and divisions, withoute and within, as are made and contrived in and to the late erected plaie-howse on the Banck, in the saide parische of Sainte Saviours, called the Globe; with a stadge and tyreinge-howse to be made, erected and sett upp within the saide frame; with a shadowe or cover over the saide stadge; which stadge shall be placed and sett, as alsoe the stearecases of the saide frame, in suche sorte as is prefigured in a plott thereof drawn; and which stadge shall containe in length fortie and three foote of lawfull assize, and in breadth to extende to the middle of the yarde of the saide howse; the same stadge to be paied in belowe with good stronge and sufficient newe oken bourdes, and likewise the lower storie of the saide frame withinside, and the same lower storie to be alsoe laide over and fenced with stronge yron pykes; and the saide stadge to be in all other proporcions contrived and fashioned like unto the stadge of the saide plaiehowse called the Globe; with convenient windowes and lightes glazed to the said tyreinge-howse. And the saide frame, stadge, and stearecases to be covered with tyle, and to have sufficient gutter of lead, to carrie and convey the water frome the coveringe of the saide stadge, to fall backwardes. And alsoe all the saide frame and the stearecases thereof to be sufficiently enclosed withoute with lathe, lyme and haire. And the gentlemens roomes and twoepennie roomes to be seeled with lathe, lyme, and haire; and all the flowers of the saide galleries, stories and stadge to be bourded with good and sufficient newe deale bourdes of the whole thicknes, wheare neede shall be. And the saide howse and other things before mencioned to be made and doen, to be in all other contrivitions, conveyances, fashions, thinge and thinges, effected, finished and doen, accordinge to the manner and fashion of the saide howse called the Globe; saveinge only that all the principall and maine postes of the said frame, and stadge forwardes, shall be square and wroughte palaster-wise, with carved proporcions called satiers to be placed and sett on the topp of every of the same postes; and saveinge alsoe that the saide Peter Streete shall not be charged with anie manner of paynteinge in or aboute the saide frame, howse or stadge, or anie parte thereof, nor rendringe the walls within, nor seelinge anie more or other roomes than the gentlemens roomes, twoepennie roomes and stadge, before remembered. Nowe thereuppon the saide Peeter Streete dothe covenante, promise and graunte for himself, his executors and administrators, to and with the said Phillipp Henslowe and Edward Allen and either of them, and the 'xecutors and administrators of them, and either of them by theis presentes, in manner and forme followeing, that is to saie; that he the said Peeter Streete, his executors or assignes, shall and will, at his or their owne propper costes and chardges, well, woorkmanlike and substancially make, erect, sett upp and fully finishe in and by all thinges, accordinge to the true meaninge of theis presentes, with good, strong and substancially newe tymber and other necessarie stuff, all the saide frame and other woorkes whatsoever in and uppon the saide plott or parcell of grounde, beinge not by anie authoretie restrayned,

<sup>1</sup> The "Bear Garden" was pulled down in 1613, and the Hope Theatre erected "neere or uppon the saide place where the same game place [the Bear Garden] did heretofore stande."



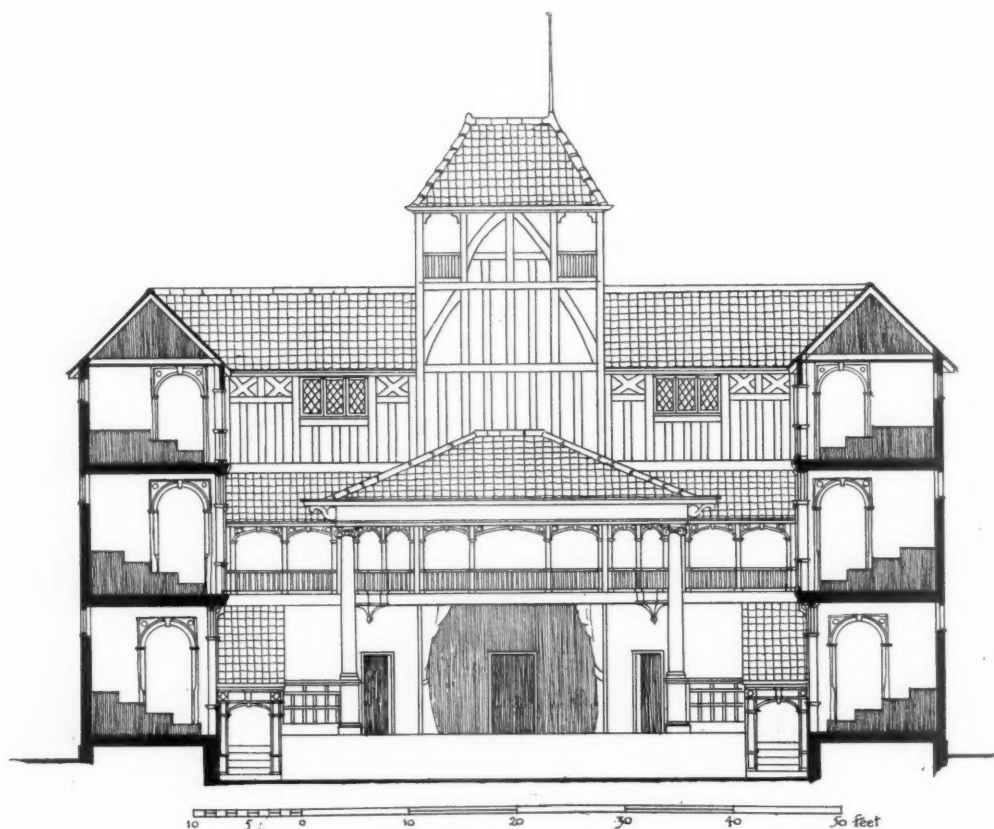
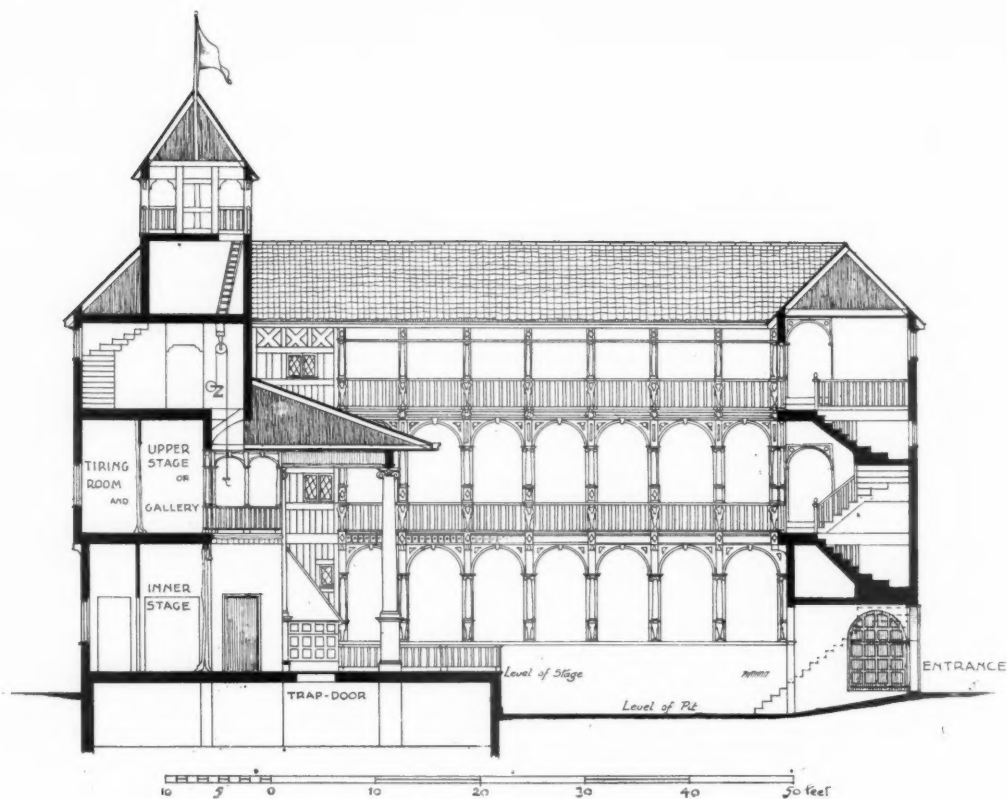


First Floor Plan.



Ground Floor Plan.

THE FORTUNE THEATRE. RESTORATION, AS INDICATED IN THE ORIGINAL SPECIFICATION, BY WALTER H. GODFREY.



THE FORTUNE THEATRE, LONDON. SECTIONS.

and haveinge ingres, egres and regres to doe the same, before the fyve and twentieth daie of Julie next commeinge after the date hereof; and shall alsoe, att his or theire like costes and chardges, provide and finde all manner of woorkemen, tymber, joystes, rafters, boordes, dores, boltes, hinges, brick, tyle, lathe, lyme, haire, sand, nailes, leede, iron, glasse, woorkmanshipp and other thinges whatsoever, which shal be needeful, convenyent and necessarie for the saide frame and woorkes and everie parte thereof; and shall alsoe make all the saide frame in every poynte for scantlinges lardger and bigger in assize than the scantlinges of the timber of the saide newe erected howse called the Globe. . . .

The remainder of this interesting document sets forth the conditions under which the contractor is to be paid the princely sum of £440 "of lawfull money of Englande," the total cost of the works. In the absence of the "plott" or plan mentioned above, we are fortunate in having the main dimensions of the theatre so precisely laid down for us,<sup>2</sup> and it is an easy matter to put them on paper. But beyond these main dimensions of height and area we have really little indication of the arrangement of the stage, or the disposition of the main features of the theatre. We have, therefore, to draw our inferences from other sources, and see that their application does not clash with the terms of the specification.

It must be first remembered that the prototype of the Elizabethan public theatres was the old galleried innyard, of which London itself possessed some of the finest examples in the land. In these inns the companies of players first gave their performances, and several names of the early theatres are reminiscent of these first associations. The Fortune was, as far as we know, the only theatre that was square on plan like the inns themselves. With the help of their analogy and of our main dimensions we are therefore able to construct the "frame" itself fairly safely, with its three tiers of open galleries supported, towards the "yard," with posts, "wrought pilaster-wise," adorned with carved satyrs—if thus we may interpret the description. But how is the yard entered? Various documents bearing on the disputes between proprietors and players regarding the profits of the theatres, make it almost certain that the main body of the public entered at one door into the yard, each person making the same payment, and that those who wished could then proceed to the galleries, where an extra sum was exacted from them by the "gatherers," who made a circuit of these parts of the house, probably hence described as the "twopennie-rooms." There was one other door, the "tyring-house

door," or stage door, through which privileged members of the public were also admitted, but whether these went thence to the gentlemen's rooms in the galleries or whether they were accommodated with seats on the stage itself, is still a matter of much controversy.

The staircases themselves are our next difficulty. It is quite clear from the Fortune contract that some of these were in the yard, since their roofs are distinctly specified, but their position must remain the subject of conjecture. I am inclined to think that they would be circular stairs placed in the angles of the yard nearest the entrance, but in the accompanying plan they are shown on each side of the stage, thus making use of a space for which any other purpose is not easily conceived, and obviating the obstruction of view which the first-named positions would entail. For information on this point we naturally turn to the Swan drawing, but meet with some disappointment, for the indication of "ingressus" there appears to suggest an impossible staircase, unless this is a temporary access from the arena to the first tier of seats. This may be so, as it is known that the Swan was used for wild beast shows as well as theatrical performances, and indeed the whole appearance of the stage and *mimorum aedes* suggests a temporary or movable character.

So far our task has been comparatively simple, but the stage itself, its "shadow" or roof, and the buildings behind, afford a problem which is far from having been as yet finally solved. I have,



THE SWAN THEATRE, BANKSIDE.

<sup>2</sup> The "Hope" contract referred to above is a document second only in interest to the one under consideration. Its deficiency, however, in omitting all dimensions, prevents any satisfactory attempt at reconstruction. The theatre was to be built on the model of the Swan, and to be of similar "large compasse, forme, wideness and height."

however, followed Mr. Archer's views in these drawings, and must refer the reader to his writings on the subject for more detailed discussion than is possible here. The following will indicate the idea in outline.

The contract specifies that the stage is to be 43 ft. wide and to extend to the centre of the yard; it also definitely mentions the "shadowe or cover," which is to be tiled, and provided with a lead gutter brought back to the rear of the stage. This latter direction certainly points to a roof similar to that shown in the 'Swan' drawing, and it is reasonable to suppose that in like manner it was supported by independent columns. The lords' boxes or minstrels' gallery," in the centre of which is the upper stage, again merely follows Van Buchell's sketch, which is corroborated by such stage directions as that in Marston's "Antonio's Revenge" (v. 2): "while the measure is dancing, Andrugio's ghost is placed betwixt the music-houses." This upper stage fulfilled such separate functions as Juliet's balcony, Christopher Sly's point of vantage in "The Taming of the Shrew," or the battlements of Angiers in "King John." But in the Swan Theatre there is no sign of an "inner" or rear stage beneath this gallery, and it is here that we are bound to fall back upon the literary evidence. I will quote Mr. Archer's own words. Writing of a book by Dr. Wegener on the subject he says: "Especially as it seems to me, does he establish beyond dispute the fact that Elizabethan dramatists habitually counted on and employed that rear stage which does not appear in the Swan drawing. It served by turns as a bedroom, a cave, a shop, a study, a counting-house, a tomb. It could be curtained off, and Wegener believes that it could also be shut off by folding or sliding doors; but on this point his evidence is scarcely conclusive. That the upper stage was immediately over the rear stage is proved by the situation in Marlowe's 'Jew of Malta,' in which Barabas is caught in the trap he had planned for Calymath. He says to Ferneze:—

Now as for Calymath and his consorts,  
Here have I made a dainty gallery,  
The floor whereof, this cable being cut,  
Doth fall asunder, so that it doth sink  
Into a deep pit past recovery.

Ferneze, however, is so shocked by the atrocious plan that he cuts the cable while Barabas, instead of his intended victim, is on the trap door. At the same moment the curtains of the rear stage are opened and a boiling cauldron is revealed, into

which Barabas is precipitated. It is manifest that this cauldron must have been on the inner stage. Indeed the evidence for a rear stage is even stronger than Wegener represents it to be. He says that we have no explicit mention of this stage region; forgetting, it would seem, the direction in Greene's 'Alphonsus, King of Arragon,' 'Let there be a brazen head set in the middle of the place behind the stage out of which cast flames of fire.' " (*Tribune*, Aug. 10, 1907.)

"It is no exaggeration to say that the great majority of plays contain evidence of the use of the rear stage, either as a curtained recess or as an open corridor, supplementing the two doors by providing two additional entrances. In many plays it is alternately a curtained recess and a corridor. The plays are very few in which no use at all seems to have been made of it." (*Ibid.* Jan. 11, 1908).

From the body of evidence on this point we must conclude that the Swan drawing does not correctly show the back of the stage; or, as I would suggest is a more reasonable conclusion, that the rear wall as there represented is merely a temporary stage property with its imitation of heavy barred doors, required for the one play, concealing in this exceptional case the more usual inner stage.

This point considered, the remaining arrangements are more or less a matter of detail. It would be quite unnecessary to go into the reasons for the canted side walls, the railing to stage, the planning of tiring-rooms, all of which must be to a great extent a matter of opinion. The existence of one other feature alone is incontestable—it is the turret from which the trumpeter gave the signal to the people without that the play was about to commence. It appears clearly in the 'Swan' sketch, and also on nearly every external indication of the theatres in the early maps, where it rises from the encircling roof, being made the more conspicuous by the flag which bore the symbol of the theatre's name. In some drawings there appear to be three turrets, but two of these are probably the terminal finish to the staircases. As it rose above the stage of Shakespeare and the galleried courtyard with its Elizabethan audience, this timber turret crowned with picturesqueness a scene only second in dramatic interest to the ancient hillside theatre of Athens, which nursed the Hellenic drama—a drama unfolded in like manner beneath the open sky and the inspiring light of the sun.

WALTER H. GODFREY.

<sup>3</sup> John Melton, in his "Astrologaster: or the Figre Caster" (1620), speaking of a visit to "the Fortune in Golding-lane," says: "There indeed a man may behold shagge-hayr'd deuills runne roaring ouer the stage with squibs in their mouthes, while drummers make thunder in the tyring-house, and the twelve-penny hirelings make artificial lightning in their heauens."



# Some Sculptural Works by Nicholas Stone.—I.



LOOKING backward over the past ages of sculptural art to Tudor times, when ritualistic doctrines held sway and icons were part and parcel of church architecture, we discern a remarkable sequence, commencing more particularly in the reign of Henry VIII, with the tomb erected to the last monarch by Pietro Torrigiano for £1,500, and the beautifully-carved reredos in the same fane of Westminster, which met an undeserved fate at the hands of Sir Thomas Harlow in 1643. The earlier monument to Gaston de Foix by Agastino Bambajia, the statue of which is now at Brera, and the well-known terra-cotta tomb at Layer Marney, were contemporary with an advanced style adopted in Holland and Germany subsequent to the Italian work of the fifteenth century, upon which our early Renaissance monumental sculpture is based. Andrea Sansovino and his pupil, Jacopo Tatti, laid the foundation upon which the two rivals, Torrigiano and Michael Angelo, built their fame in that atmosphere of art which was not hampered by Gothic tradition.

Renaissance sculpture was fostered in England during the reign of Elizabeth, but received its greatest impetus under the extraordinary ingenuity of Inigo Jones, whose knowledge of Palladian principles after his repeated tours to Italy became the backbone of his practice, to the extent that he lost conceit in Gothic architecture, and is said to have ordered the destruction of many valuable manuscripts belonging to the Society of Freemasons dealing with the principles of vaulting, which vandalism a writer on the subject in *Archæologia* attributes to Nicholas Stone, Jones's coadjutor.

In order to fully grasp the influence of this era of sculptural art upon subsequent times, one might with advantage review the remainder of the sequence referred to, of which the work of Nicholas Stone is a very important link. Contemporary with him was Gabriel Cibber, who won his fame through Gresham's Royal Exchange; later came Roubiliac, who, curiously enough, took residence in Long Acre, nearly opposite to where Stone's atelier was situated, a coincidence no less striking than that Captain Oliver Cromwell should live a few doors off just before the rising of the Great Reformation and during Stone's lifetime. The Reformation is answerable for the apathy in art which followed, allowing France and Belgium

to take the lead, while England resorted to Greece for inspiration until the time of Barry, who furthered the arts and industries by bringing forward Thomas, Minton, and Pugin. In 1875 a marked improvement is noticeable under Carpeaux, Dalou, and Lanteri, the fruits of whose labours gave to us such talented artists as Stevens, Leighton, and Watts.

To refer back to the period of rejuvenation, which should rightly be termed the rise of British sculpture, under Stone, some account of his birth might with interest precede his career.

Like Andrea Sansovino, Stone was born in humble circumstances, being the son of a quarryman of Woodbury, near Exeter. He first saw the light in 1586, and in childhood acquired the art of stone-cutting. He was apprenticed in his teens for two years to Isaac James, a mason of London, who afterwards engaged his services for a further year as journeyman. Although much of Stone's work presents Italian detail, we are not aware that he ever visited Italy, but about the time of the accession of James I. to the English throne he went to Holland. Here he was engaged by Hendrik de Keyser, a monumental mason of Amsterdam, and the architect of many buildings in that neighbourhood, including the Westerkerk, for which Stone is said to have designed and executed the portico. This appears to have so delighted his master that the young sculptor's love for de Keyser's daughter Mary was encouraged, and a number of shares were given Stone by his father-in-law, who had large interests in the Portland-Stone Quarry. The early work of Stone in England shows the direct influence of his training under the de Keyzers. Hendrik, the father, was born at Utrecht in 1567, and, apprenticed to Cornelius Bloemsert, practised as a sculptor and architect in Amsterdam, and died in 1621. His two sons, Pieter and Thomas, were equally celebrated, the former continuing his father's profession, and the latter becoming a painter of great note. While with Hendrik de Keyser, Stone made the acquaintance of Bernard Janssens, a Flemish architect, who seems also to have worked with de Keyser. He accompanied Stone to London about the year 1613, and resided in Southwark. Between 1617 and 1620 they built the tomb to Marcel Box, Governor of Bergen-op-Zoom, Holland, unfortunately destroyed in the bombardment of that town in 1745, and also worked together in England on the monument to Sir Thomas Sutton in the Charterhouse, London,

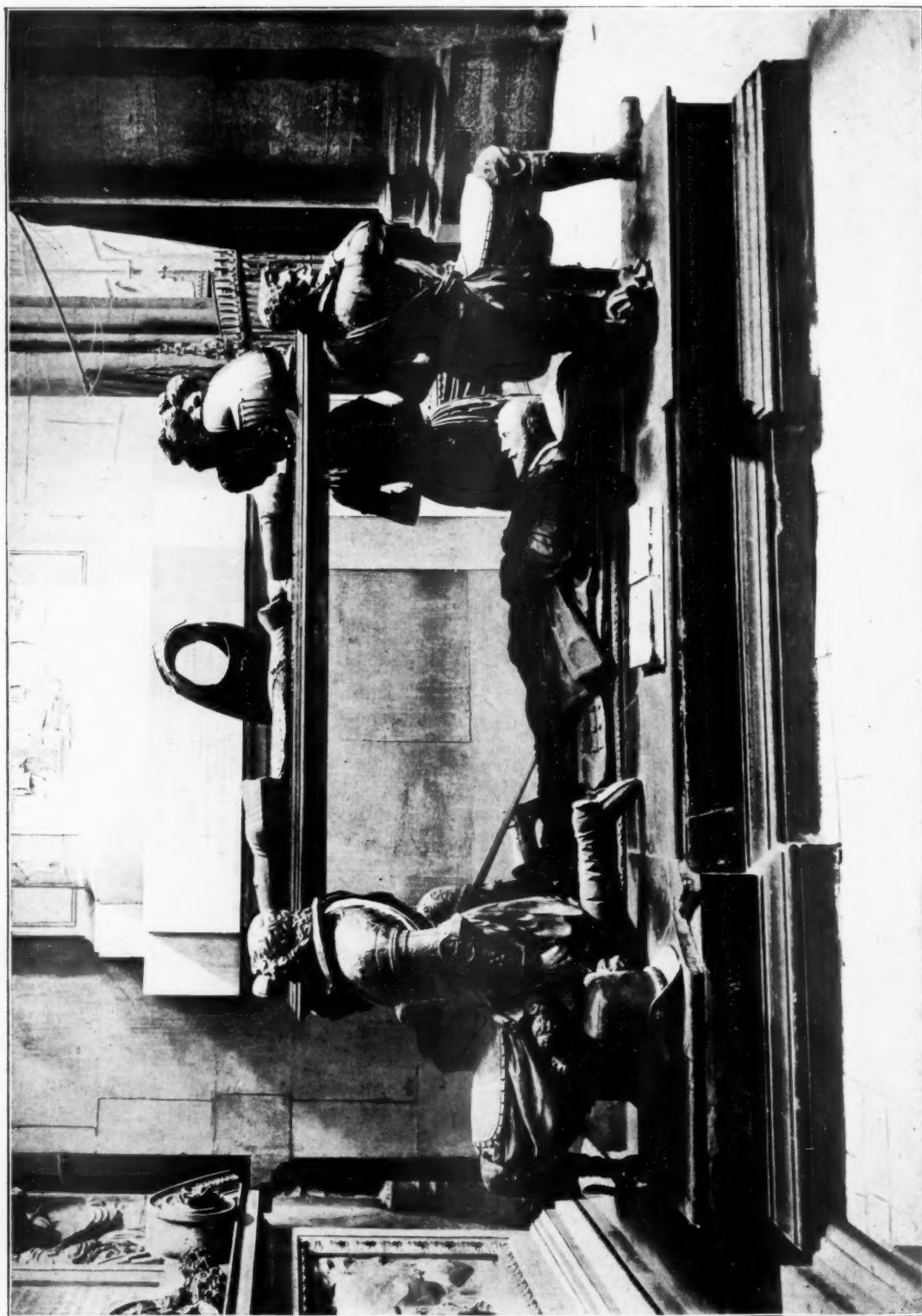


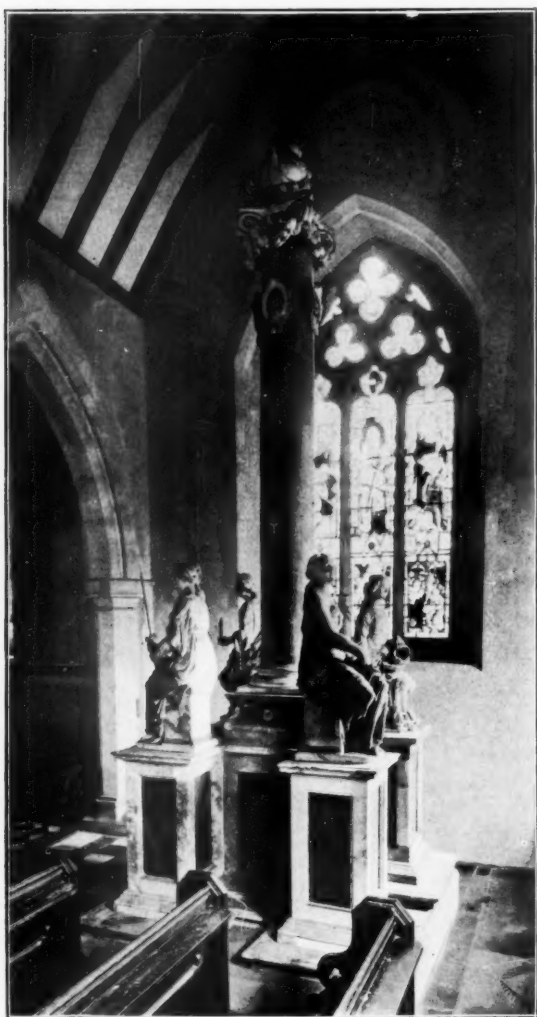
Photo: S. B. Bolos & Co.

MONUMENT TO SIR FRANCIS VERE IN WESTMINSTER ABBEY, ABOUT 1614.  
(Compare with the Cecil monument.)



Photo: Valentini.

MONUMENT TO ROBERT CECIL, 1ST EARL SALISBURY, IN HATFIELD CHURCH, 1618.  
(Compare with the Vere monument.)



and that to Sir Nicholas Bacon at Redgrave in Suffolk.

Little is known of Stone's relations, except that his sister married Andreas Kearne, the clever sculptor who assisted Stone with the York Water Gate and at Somerset House, and John Stone, buried at Sidbury, near Exeter, believed to be a brother. Nicholas Stone had three sons—John, Henry, and Nicholas. The first followed his father's profession, and survived the remainder of the family; Henry was probably apprenticed to Thomas de Keyser, and afterwards travelled through France and Italy with his brother Nicholas, and was a celebrated linguist and painter, being known as "Old Stone"; indeed, his copies of Vandyck were often taken for that master's work. There are paintings by him in the National Portrait Gallery of Charles I. and others. Nicholas followed the profession of an architect and went to Rome, Naples, &c., in 1638, to study. He became acquainted with Bernini,





MURAL TABLET TO JOHN LAW, 1614.  
EXECUTOR TO THOMAS SUTTON.

who was then employed at St. Peter's, and in whose atelier he worked under the directions of that master. He also visited with Henry the palace of the Duke of Tuscany and other notable galleries. The sketch-book in the Soane Museum and the diary of his travels in Italy in the British Museum would form the foundation of an excellent biographical history. The death of his father in 1647 was a terrible blow to this enthusiastic architect, and he only survived him a few months.

Of the monuments erected by Nicholas Stone, senior, there are three periods in which six distinct types are observable. Placed in the order of their execution, it will be noticed that a pure style is at first adopted, unalloyed with Jacobean habits; in the central period both these styles are exhibited; and finally a decadence stepped in, probably owing to Stone's inability to cope independently with the quantity of work his skill brought him, and therefore necessitating the assistance of other sculptors. The types may be chiefly enumerated as follows:—

1. The Bier or Table Monument, composed of a slab supported by four bearers, such as that to Sir Francis Vere in Westminster Abbey.

2. The Plain Altar-tomb, without a canopy over the recumbent effigies, such as that to Lionel Cranfield, Earl of Middlesex, in St. Benedict's Chapel of the above-mentioned fane.

3. The Single-arched Altar-tomb, which was sometimes recessed in a chancel or church wall, or was free, the arch being then supported on side columns, such as that to Sir William Stonhouse, at Radley, Berkshire.

4. The Baldachino type of monument, occurring about the central period, which seems to be a reflection of late Elizabethan work. The cover is raised upon a number of arches, such as that to Sir William Pope at Wroxton, near Banbury.

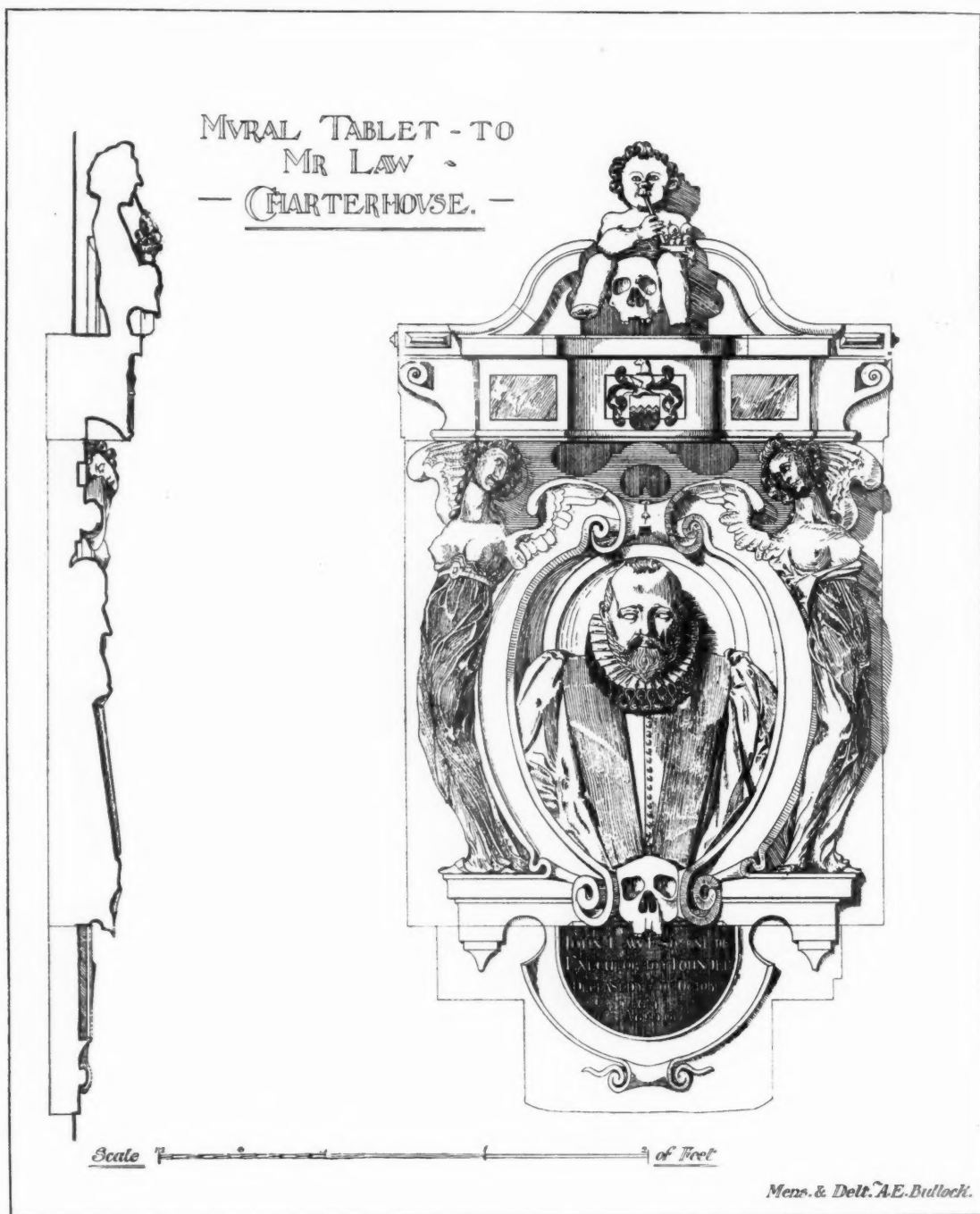
5. Statues on Pedestals and allied groupings, such as the monument to Mr. Francis Holles, the youngest son of the Earl of Clare, in St. Edmund's Chapel, Westminster Abbey.

6. Mural tablets, such as that to Mr. Law, executor of Sir Thomas Sutton, at the Charterhouse, London.

Although exceptions frequently occur, most memorials may be grouped under one or other of these headings, and a careful study of them will show the influence of Dutch experience. These types are, however, to be seen in subsequent work, when exceptions are but offsprings adopted by the originality of the sculptor, or characteristic of his style.

Nicholas Stone returned to England before 1614, when he had an established practice in Long Acre. One of his earliest productions was the monument to Sir Francis Vere in St. John's Chapel, Westminster Abbey, justly considered to rank among the finest in that vast collection of memorials. The bier of black marble carrying the armour is borne by four knights, kneeling; these are carved of alabaster and are dressed in plate armour. It is on the same plan as the tomb to Engelbert, Count of Nassau, erected at Breda, by Pieter de Keyser. The monument to Robert Cecil, Lord Burleigh and 1st Earl of Salisbury, in the chancel of Hatfield Church, is also of this type, having, in place of the knights, four Virtues, viz., Fortitude, Justice, Temperance, and Prudence, as bearers. The effigy of the Earl is represented on the top of the bier, and under him on the plinth is a skeleton. The plinth which is returned round each bearer is of the same material (touch stone) as the biers. This monument is said by Cussans to have been executed by Simon Basyll "as Surveyor of the works" in the year 1618, but as Basyll died in 1615 this would hardly be possible. He probably superintended the erection of the Salisbury Chapel, which was consecrated by Richard Neil of Lincoln in May 1615, and in which the monument is placed, but he does not seem to have been a sculptor. He is said to have purchased a site near the Office of Works at Scotland Yard, and designed and erected houses thereon which were subsequently occupied by Inigo Jones, who succeeded Basyll. The monument is, however, more probably the work of Stone, though possibly Inigo Jones in his new capacity gave him the order.

A slight deviation from this type may be observed in the monument to Sir Dudley Digges at Chilham



Church, in Kent. It is really a combination having features noticeable in the fifth type of monument. The Virtues again appear, but are seated on pedestals attached to the base of a lofty Ionic column which rises from the centre as an obelisk to carry an urn. The shaft is polished marble on a square base moulded in white marble and adorned with cherubs' heads. The arms are on escutcheons beneath the capital. Stone seems to have employed a number of men from time to

time, whose names appear as signatories to agreements entered in a daybook which was in the hands of George Vertue, and in this instance is mentioned Robert Flower, who was required to finish his work "on or befor Sent John Baptest next," and with him worked a Mr. Babbe. The chapel in which the monument was placed was built by Stone's workmen under his instructions, and paved with marble in one-foot squares at 2s. 6d. the foot, in addition to the £150 received



DETAIL OF THE SUTTON MONUMENT.

for the pillar. A smaller note-book of Stone's which was in the possession of Hawkesmoor gives a list of works executed between 1614 and 1641, in the handwriting of Nicholas Stone, and a few after the latter date of work executed by John and Henry. These two books, together with the sketch-book belonging to Nicholas Stone, junior, came into the hands of Sir John Soane, who purchased them, *inter alia*, at the Strawberry Hill sale of the Earl of Orford's effects.



DETAIL OF THE SUTTON MONUMENT.

In most instances Stone has applied colours and gilding to accentuate reality, and this is very cleverly done at Radley, in the monument to Sir William Stonhouse. His predilection for skulls is very patent when surveying his works. The chief materials he employed were alabaster, marbles, and touch stone—limestones being occasionally used for plinths, &c., also granite and wood.

The first entry in Stone's note-book is an agreement with Sir Walter Butler to make a tomb for his brother Thomas, the tenth Earl of Ormond and Ossory, in St. Canice Cathedral, Kilkenny, Ireland, for £230. This is now totally destroyed,



DETAIL OF THE SUTTON MONUMENT.

but is said to have been the most magnificent tomb the cathedral contained, being rich in painting and gilding. The following year he is responsible for a monument to the memory of Henry Howard, Earl of Northampton and Lord Warden of the Cinque Ports, which was put in the transept of St. Mary's-within-the-Castle Church, for £500, Stone making his old master, Isaac James, a partner with him in "Cortisay." Although the Earl left £3 annually to keep the aisle in repair, and £2 for a "discreet" man, to be chosen by the Lord Warden, to see the monument was not defaced, it seems to have suffered at the hands of Cromwell's vandals, and was in



MURAL TABLET TO THE WIFE OF  
JAMES PALMER AT ENFIELD.

1696 removed by order of the Mercers' Company to the Chapel of Trinity Hospital, Greenwich, of which the Earl was founder. Hasted says only the effigy now remains, the four cardinal virtues having been relegated to the garden, the cherubs to the rockery, and other parts (with the exception of two coats of arms) are destroyed. Mr. C. H. Tatham is said to have made a sketch of the tomb from fragments in existence, and it was engraved and published. At the end of the monument was an escutcheon of *Howard* quartering *Botherton*, *Warren*, and *Mowbray*, within a garter. Supporters, two lions. Crest, on a cap of Maintenance, turned up ermine, a lion passant or. Motto, "*Uni et una voce.*"

In this year, too, the lofty and well-preserved monument in the Charterhouse, commemorating Sir Thomas Sutton, the founder, was made by Stone in connection with "Mr. Janson of Southwark," who supplied the architecture, while Stone did all the "carven work," and the mural tablet to Mr. Law. From the illustration of this tablet it will be noticed that the two armless bearers have curiously long necks, a treatment which has been adopted for the female statuettes of the tomb to Sutton, where they are placed above the eye. Mr. Richard Sutton, the surviving executor, held a receipt dated 24 November, 1615, for £400, and signed by Nicholas Johnson, Edmund Kinesmann, and Nicholas Stone. Mr. Richard Sutton and Mr. Law are represented as bearers of the inscription in semi-relief. Above the inscription is an hour-glass over

a death's head, between a Cupid blowing bubbles and a Time with a scythe. Above the cornice is a frieze carved in low relief representing Sutton with his auditory of about sixty figures, who, with the chequered pavement, are in perspective, the point of sight being the centre of the preacher's desk. A group of Charity surmounts the whole, and the various cornices are adorned with statuettes of the virtues, Faith, Hope, Love, and Plenty, together with sundry amorini. The monument is set forth in the receipt mentioned as being 25 ft. high and 13 ft. broad, and made of "alabaster, touch, rance, and other hard stone." It is highly coloured and enclosed in a strong iron rail, ornamented with the Sutton crest—a greyhound's head.

About this time Stone may have assisted Inigo Jones at Chilham Court in Kent, the seat of Sir Dudley Digges, and in 1616 went to Edinburgh for James I, where he did work in the chapel at Holyrood, the King's Closet, and on the organ. "So much as came to £450 of wenscot work, the wick I parformed and had my money well payed an £50 was geven to me to drenk wharof I had £20 geven me by the King's Command." James I seems to have decided to revisit Scotland, and made these preparations both to surprise the English nobility and increase the loyalty of his Scottish subjects, who were growing dissatisfied with his long absence.

A most delightful mural tablet was made the following year and put upon the west abutment of the chancel arch at St. Andrew's Church, Enfield, to the wife of James Palmer, daughter of Sir William Garrard of Dornay. James Palmer was the son of Sir William Palmer of Wingham. They lived at Enfield Place. The date 1617 shows an advance in design and execution when compared with the tablet to Mr. Law, Charterhouse, and that to Sir John Bennett's wife at York Minster erected in 1615 at a cost of £35.

Upon his return from Holyrood, Stone made a number of monuments in and about London, in Norfolk and Suffolk. In the latter county he erected the monument to Sir Robert Drury at Hawstead Church, Bury St. Edmunds, for £140, which must be included among his masterpieces. The double arches rather resemble his work at Watford, but the touch-stone sarcophagus is quite an interesting feature. At Emneth in Norfolk he made a tomb for Sir Thomas Heward of Oxburg Hall, also a chimney-piece for Sir Henry Bellasis, who occupied the Manor House there, and a tomb for him which he sent to York Minster in 1625, costing £250. These two seats subsequently passed into the hands of the Metcalfes.

ALBERT E. BULLOCK.

(To be continued.)



## Notes from Paris.

*"Pré Catelan" Restaurant—Block of Flats, Rue Franklin—Block of Flats, Avenue Niel—The Astoria Hotel.*

### "Pré Catelan" Restaurant.



YEAR after year, as springtime comes round, the beautiful Bois de Boulogne offers to Parisians, within a few steps of busy boulevards and crowded streets, the peace and quietude of green trees and mossy banks.

Dotted about the woods are numerous restaurants inviting the passer to rest awhile and listen to the music provided by Bohemian orchestras among the bushes and flowers. One especially, of great luxury, has been built quite recently; it is called Pré Catelan, and was designed by Guillaume Tronchet.

Pré Catelan was in existence at the end of the eighteenth century, but it was then merely a farm where milk could be obtained, and reminded one of the Trianon at Versailles.

Monsieur Tronchet has succeeded in giving the place an air of lightness and gaiety, while retaining its picturesque appearance.

The building is designed in two parts. In the first is a dining-hall with a handsome cupola. From this dining-hall rises the grand staircase, quite simple in its lines. At the two extremities of the restaurant, measuring 68 ft. in length, we find a tea-room and a grill-room. The ground



PRÉ CATELAN: GENERAL VIEW.  
MONSIEUR TROCHET, ARCHITECT.

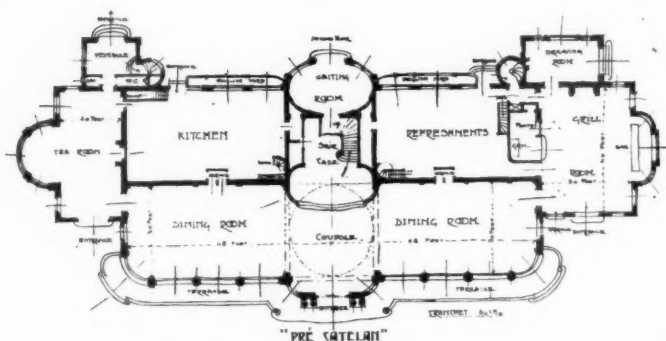


PRÉ CATELAN: THE DAIRY.

floor comprises a kitchen, vestibules, private rooms, &c., &c.

The second building, containing the cow sheds, &c., is long and crescent-shaped, and stands 95 ft. away from the first building. To the left are the stables, a kitchen, and various offices; on the right we find a dairy, model stalls for twenty-four cows, &c.

The restaurant is built entirely of white stone, and, decorated with sober richness, harmonises happily with the surrounding green. The bay windows are large, and it is evident that no trouble has been spared to secure for the visitors the full advantages of the surrounding park. The first floor has been arranged as a terrace, with a railing of hammered iron covered with overhanging nasturtiums and geraniums. The exterior of the cupola forms a rotunda surmounted by a stone balustrade. The tea-room is bright, and handsomely decorated. The grill-room is treated in a fancy Empire style. The designer, Caran d'Arch, has taken his subject from the Panathenæa, which are treated in a very amusing manner.



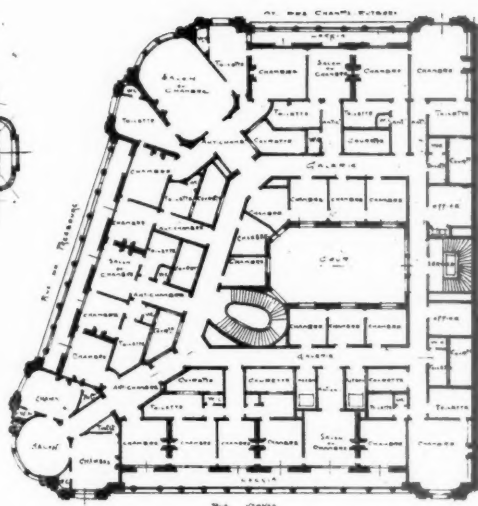
PRÉ CATELAN: PLAN OF THE RESTAURANT.

The farm and outhouses are on freer lines; it is a thoroughly countrified little corner, clean, bright, and charming, and frankly picturesque, recalling in appearance the old Norman manors and English cottages. The lower part is built in rusticated ashlar, with points of black flints, while the upper part is of wood. The roofs, of old flat red and green tiles, placed unevenly, overhang the bays. The windows are separated by white painted mullions, the sills being all decorated with coloured pots, from which hang glycins and geraniums mingling with the Virginia creeper clinging to the walls.

At the end of an avenue are two little pavilions overgrown with creepers. Here and there in the park are thatched shelters, under which tables are placed. Pré Catelan, with its outlying buildings and its park, is certainly the most charming spot in the Bois de Boulogne. It is like a little corner of the Trianon, luxurious and gay, with all the improvements of modern times. The total cost of the buildings amounted to £44,000, not including the laying out of the grounds.

### Block of Flats, No. 25A, Rue Franklin.

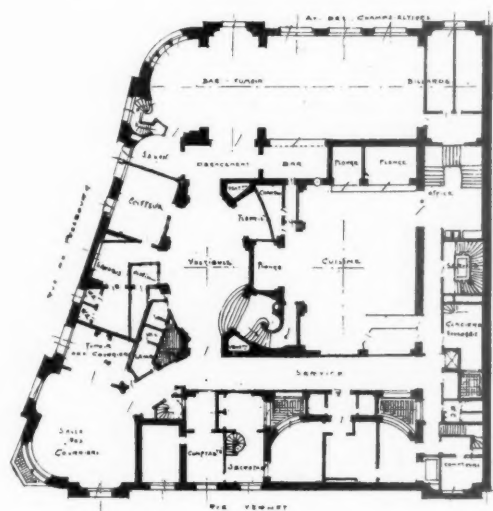
In this building the architects, A. and G. Perret, have succeeded in erecting a ten-storeyed house in which each storey is as high, if not higher, than in ordinary five-storeyed houses. These flats are situated in Rue Franklin, opposite the grounds of the Trocadero and the Champ de Mars. In order to attain the greatest possible height the architects had recourse to an ingenious plan. As the site had a depth of only 43 ft., they put their court in front, which permitted them not only to have a relatively small court, since the street formed one of its sides, but also to make their building very high, as there was no court to be lighted behind. Thanks to this arrangement of having the court in front all the rooms look on to the street. Each storey is composed of a corridor, out of which



An Upper Floor.



Ground Floor.



Sub-Ground Floor.

HÔTEL ASTORIA. PLANS.



*Cliché de l'Union Photographique.*

THE HÔTEL ASTORIA, PARIS. GENERAL VIEW  
FROM AVENUE DES CHAMPS ÉLYSÉES.  
M. RIVÈS, ARCHITECT.



FLATS, 83, AVENUE NIEL, PARIS.  
A. AND G. PERRET, ARCHITECTS.



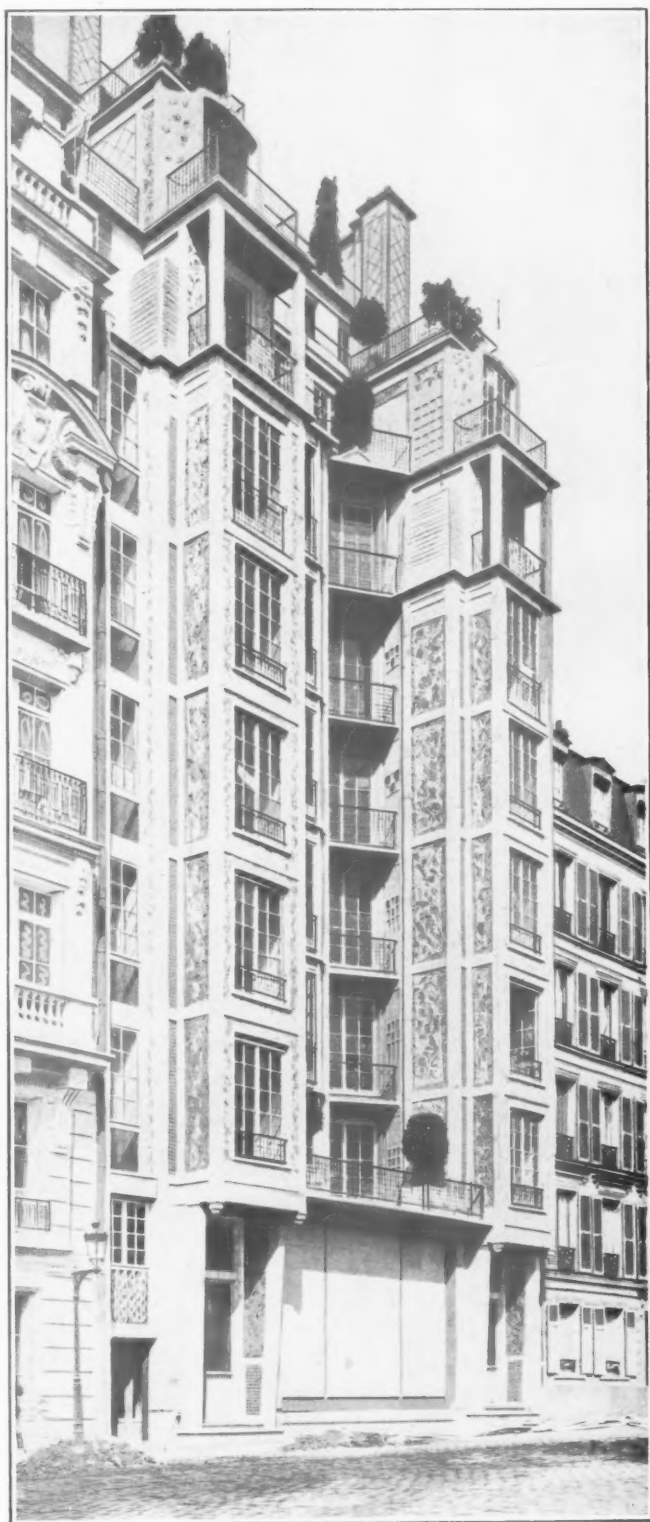
open the dining-room, the drawing-room, and a large bedroom, each of these having a loggia; there are also two other bedrooms and a kitchen. All these rooms overlook the grounds of the Trocadero sloping down to the Seine, beyond which, in the distance, Paris lies stretched out to the gaze. The main staircase, the back staircase, the w.c.'s and the bathrooms are lighted by a small court leading out of a large neighbouring court. The building is heated by steam, and has passenger and service lifts.

On the ground floor the opening formed by the court is covered and made into a large shop, above which is a terrace for the first floor. The two top storeys are carried out to the opposite wall, and have beautiful terraces, from which the view is like a scene from fairyland. On the roof itself is a terrace, from the end of which a particularly fine view is obtained of the whole of Paris and the surrounding country, Rue Franklin being in one of the highest parts of Paris.

There is something worthy of note in the staircase; it is composed of two flights without a frame, and one goes up the whole time between walls; but, owing to its dimensions and to the fact that one of the walls is composed entirely of glass tiles, there is not such a feeling of oppression as one would expect.

The whole building is of reinforced cement, so that structural walls are dispensed with. A few supports, only, uphold the building, and the rooms are divided by thin partitions.

In front the divisions are clearly shown by bold simple lines. The structural part is shown by the cement itself, and the spaces in between are very naturally filled with faience. The railings, the balcony supports, the terraces, loggias, and banisters are of antique copper tubes, and their very simplicity produces a striking effect. These flats are let at a rental of £240 per annum.

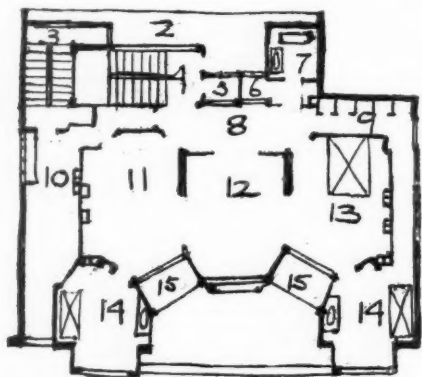


FLATS, RUE FRANKLIN, PARIS.

A. AND G. PERRET, ARCHITECTS.

### Block of Flats in Avenue Niel.

Another block of flats, situated in Avenue Niel and Rue Rennequin, is also the work of Messrs. Perret. It differs completely from the other as far as construction is concerned, being built of freestone; but here again we find a great simplicity in the lines, and the whole of the exterior decoration is formed by the graceful arrangement of the curves. Three bow windows project in front, and a large cornice of wood, where the floor of the fifth storey comes, surmounts all the vertical lines of the lower part of the building. In all there are seven storeys, the two top ones being telescoped.



FLATS, RUE FRANKLIN. SKETCH OF TYPICAL FLOOR PLAN.

1. Neighbouring court. 2. Small light court.
3. Service stairs. 4. Main stairs. 5. Lift. 6. w.c.
7. Bath. 8. Corridor. 9. Cupboards. 10. Kitchen.
11. Dining-room. 12. Drawing-room.
13. Large bedroom. 14. Bedrooms. 15. Balconies.

In Paris, street corners must be either cantwise or rounded, and naturally they are usually designed to as dominating features, and also to form a decorative "motif" at the street corners. Messrs. Perret have constructed a sort of tower at the corner which projects in the form of a corbel with a wide base on the first floor, and is surmounted by little turrets one above the other, the dimensions of which grow less as they rise from storey to storey.

The ground floor is composed of the entrance hall, the concierge's lodge, and six shops, one of which is very large, with a back part. Each storey is divided into two large flats. The flat which is at the corner and along Rue Rennequin contains a large corridor, a dining-room, a small and a large drawing-room, and five bedrooms, one of which overlooks the court. Except this latter all the bedrooms are provided with dressing-rooms. There are besides a back staircase with a kitchen lift, a bathroom, and two w.c.'s, one of which is for the servants. The large drawing-room is in the tower at the corner, and is lighted by three large bays.

The second flat looks on to Avenue Niel. Like the other one it is composed of a corridor, a dining-room, a drawing-room, and four bedrooms, two of which overlook the court; all these bedrooms except one have dressing-rooms. As in the other flat, there are two w.c.'s, a bathroom, kitchen, back staircase, and kitchen lift.

### Hôtel Astoria, Avenue des Champs Élysées.

The Astoria Hotel is in one of the best positions in Paris. It is situated at the corner of the Avenue des Champs Élysées and Rue de Presbourg, with Rue Vernet on a third side, that is to say almost entirely facing the Place de l'Arc de Triomphe. It is the newest hotel in Paris, in fact it is hardly finished, so of course has all the latest improvements, and all its arrangements have been carefully studied.

It is composed of three storeys of cellars, a ground floor, six storeys of bedrooms for visitors, and a seventh storey of bedrooms for the staff.

There are two entrances, one in Rue de Presbourg for pedestrians and people who visit the hotel only for meals or five o'clock tea, and another in Rue Vernet for carriages and residents. Near these two entrances are the various offices: the information office, the manager's office, the cashier's office, the porter's lodge, the reception rooms, the waiting rooms, the writing rooms, the lavatories, the lifts, the parcels lift, &c. A circular vestibule gives access to a large hall arranged as a tea room. Over this hall, which is glazed, is a light court for the upper storeys. The large dining-room runs along the Avenue des Champs Élysées. Along the party wall are the pantries, the back staircases, and all the offices for that floor.

The first basement is reached from the ground floor by a continuation of the grand staircase. We find in this first basement a hairdresser, a florist, drawing-rooms, and cloak-rooms opening out of the vestibule. Under the large dining-saloon is arranged a big grill-room, with bar, smoking-room, and billiard-room at the end. Under the tea-hall is the immense kitchen surrounded by all its offices: freezing-room, scullery, meat store, store cupboard, &c.

The six storeys are reached by a main staircase, a back staircase, two lifts, parcels lift, luggage lift, and pneumatic tubes for the letters. Each floor consists of about thirty rooms for visitors, of which nine overlook the court. These last have no dressing-rooms, and are generally occupied by the servants of visitors staying at the hotel.

Each room or couple of rooms has a dressing-

room, bathroom, and a w.c. Several rooms, notably in the angles of the building, have drawing-rooms with anterooms. Besides this the rooms are arranged in such a way that several can be joined and let as a suite. All the offices, the telephone, pantries, parcels lifts, servants' rooms, &c., are along the party wall. In order to light and ventilate the bathrooms, the w.c.'s, the dressing-rooms, and the corridor of each floor, the architect, M. Rives, has had recourse to a clever device—a series of little courts parallel to the outer streets are arranged all round the inside of the building. The exterior elevations are of freestone, while the structure is of steel. The steel walls of the little courts are covered with white porcelain.

The whole of the building is heated by steam, and each dressing-room has hot and cold water and electric light, and each bedroom has an opening for the vacuum cleaner, and a telephone.

One feels, on studying the Astoria Hotel, that all the care of the architect has been expended on the interior of the building, which is beautifully arranged, to the detriment of the façade, which, although handsome, is lacking in graceful architectural lines. The whole cost of construction, not including the interior decoration and furnishing, amounted to a little over £100,000. The ground was bought for £68 a square metre.

JACQUES ROEDERER.

ROB. MALLET STEVENS.



ENGLISH CHAPEL, ST. RAPHAEL. INTERIOR.

NICHOLSON AND CORLETTE, ARCHITECTS.

# The Practical Exemplar of Architecture—XXI.

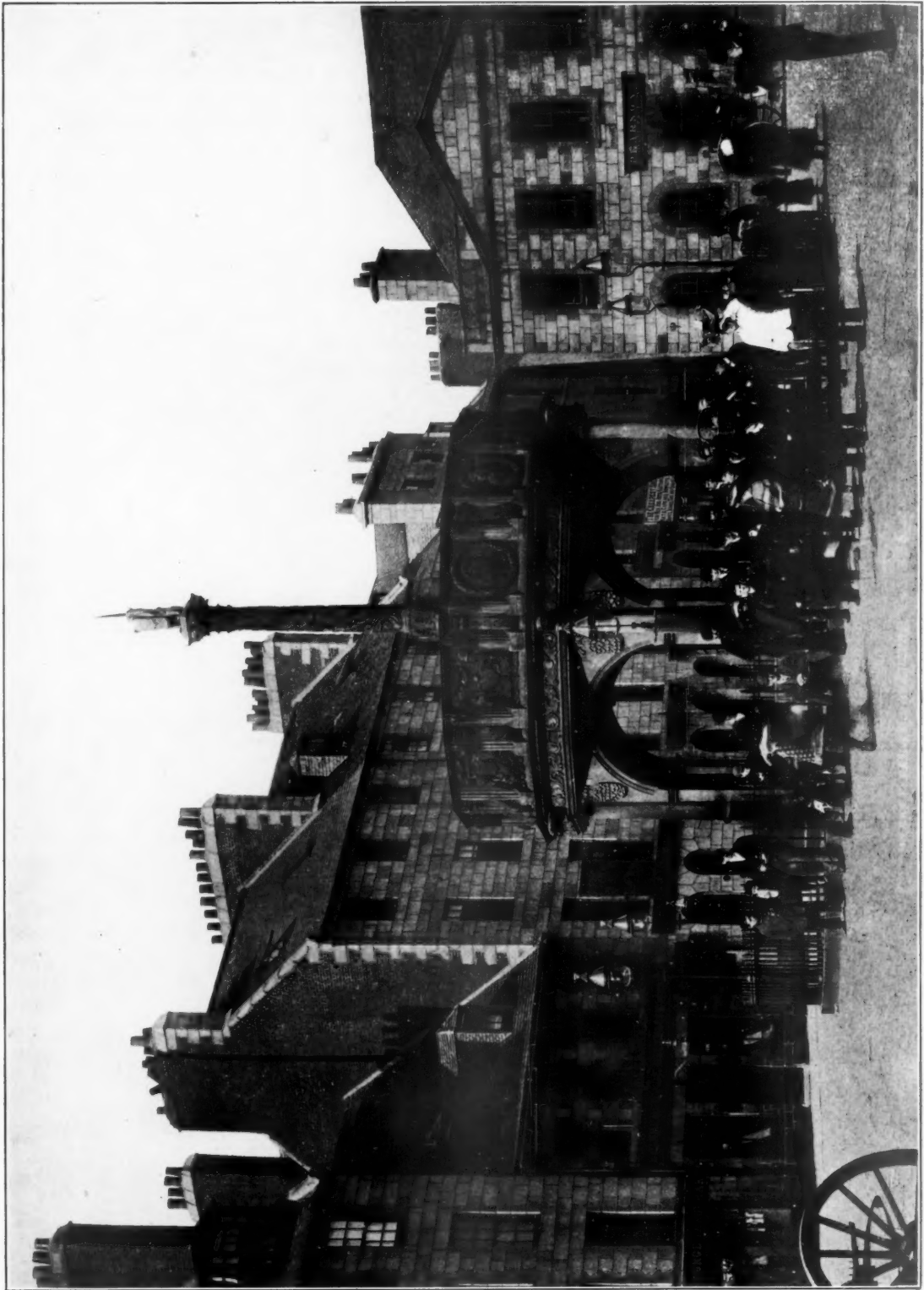


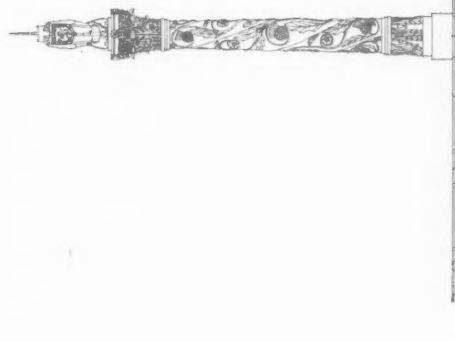
Photo: Valentine.

THE MARKET CROSS, ABERDEEN.

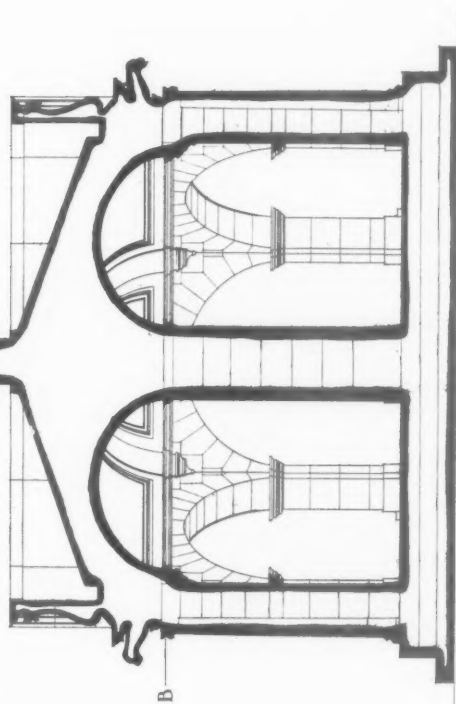


THE MARKET CROSS.  
ABERDEEN.

BUILT BY JOHN MONTGOMERIE.  
MASON IN 1636



WEST ELEVATION.



SECTION THROUGH AB ON PLAN.

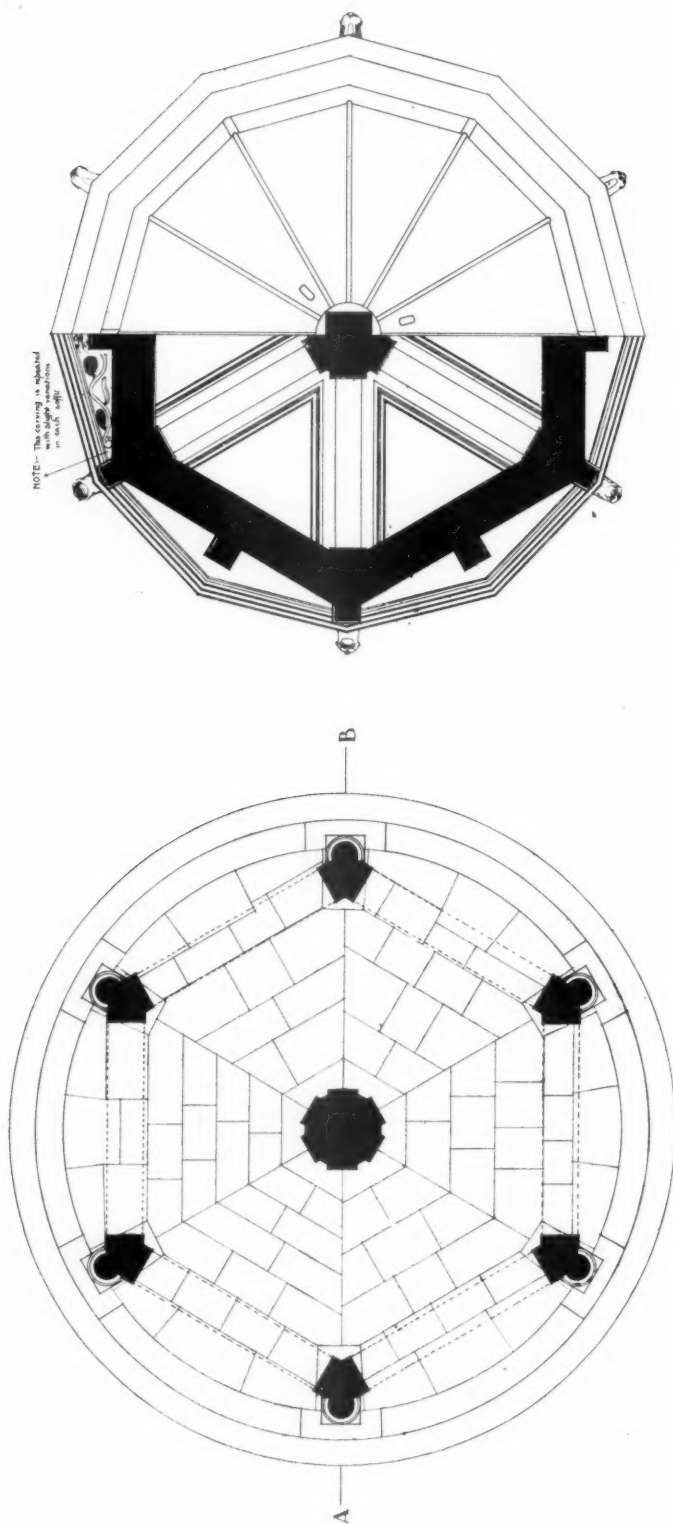


SCALE IN FEET

MEASURED AND DRAWN BY J. MURRAY EASTON.

*Wm. & S. S. Murray*  
*Edinburgh 1847*

THE MARKET CROSS.  
ABERDEEN.



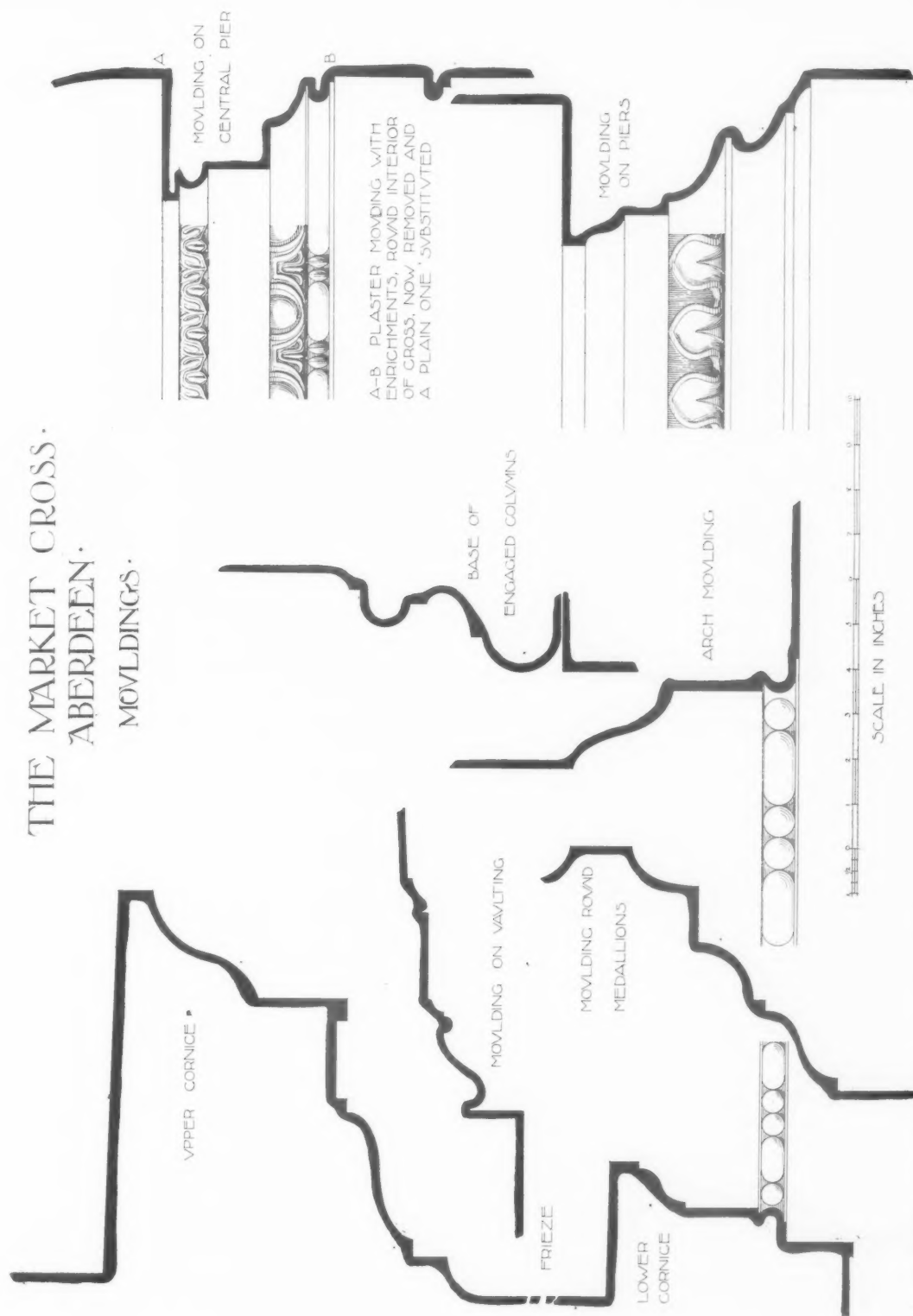
PLAN AT A.

HALF PLAN AT B  
LOOKING VP.  
HALF PLAN OF  
ROOF.

SCALE IN FEET.

MEASURED AND DRAWN BY J. MURRAY EASTON.

THE MARKET CROSS.  
ABERDEEN.  
MOULDINGS.



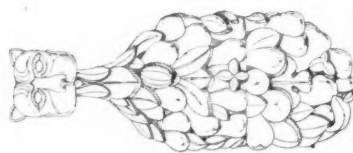
MEASURED AND DRAWN BY J. MURRAY EASTON.

# THE MARKET CROSS, ABERDEEN.

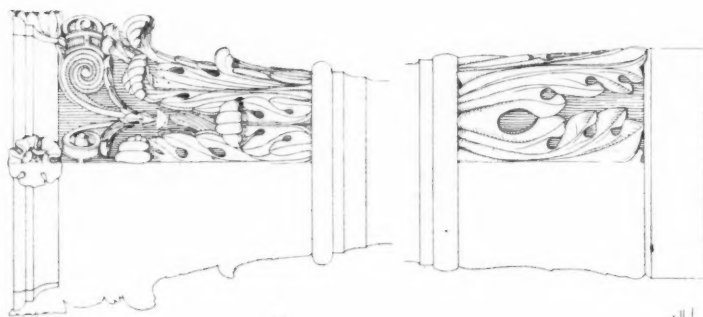
## DETAILS OF CARVING



SWAG ON EAST SIDE



SWAG ON WEST SIDE

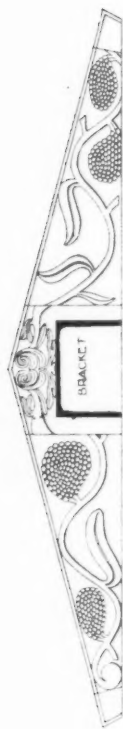


CAPITAL AND BASE  
OF CENTRAL COLUMN



SCALE IN FEET

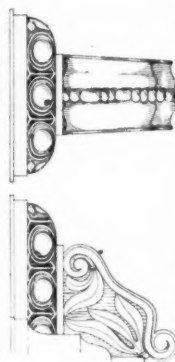
MEASURED AND DRAWN BY J. MURRAY EASTON.



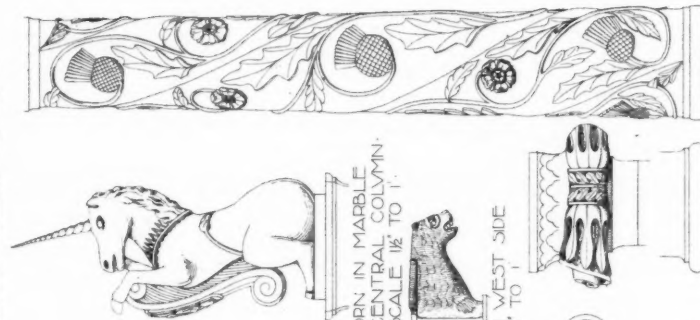
CARVING ON PROJECTION OVER ARCH  
SCALE  $1\frac{1}{2}$ ' TO 1'



FRIEZE ROUND CROSS SCALE  $1\frac{1}{2}$ ' TO 1'



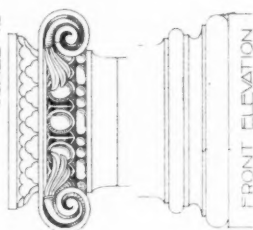
SIDE ELEVATION  
FRONT ELEVATION  
KEYSTONE OF ARCH  
FORMING BRACKET



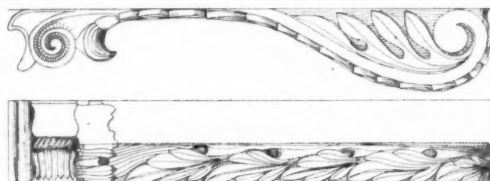
UNICORN IN MARBLE  
ON CENTRAL COLUMN  
SCALE  $1\frac{1}{2}$ ' TO 1'



GARGOYLES ON WEST SIDE  
SCALE  $1\frac{1}{2}$ ' TO 1'



FRONT ELEVATION  
CAP AND BASE OF ENGAGED COLUMN



"FRONT & SIDE  
ELEVATION OF  
CONSOLE"



SCALE  
IN  
FEET.

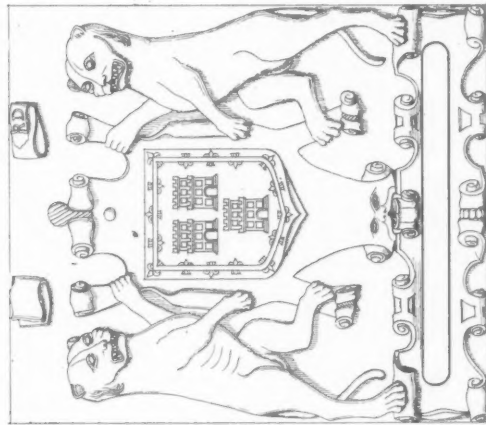
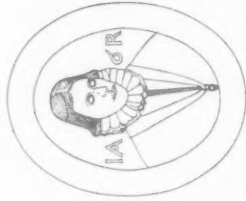
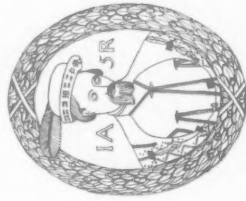
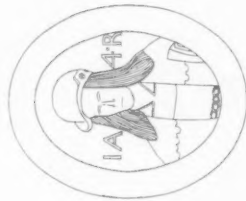
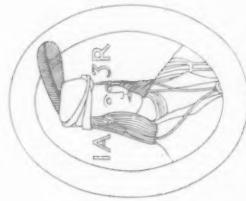
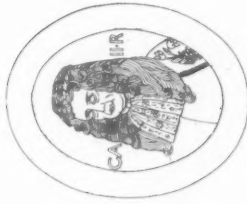
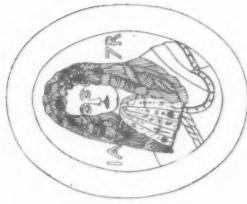
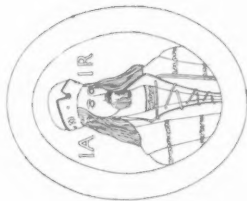
CENTRAL COLUMN  
SHOWING CARVING  
SCALE  $1\frac{1}{2}$ ' TO 1'

J. Murray Easton  
Measured from 1897



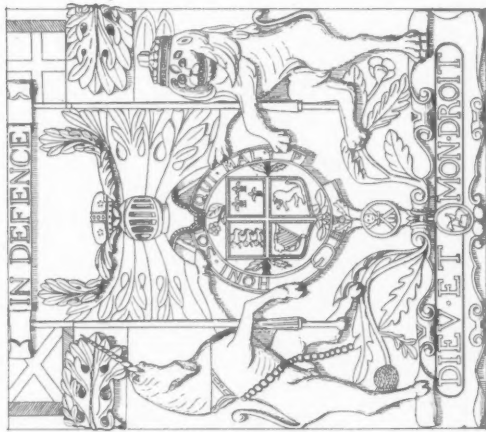
THE MARKET CROSS.  
ABERDEEN.

MEDALLIONS OF  
SCOTTISH SOVEREIGNS.

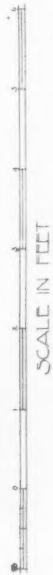


ARMS OF BON-ACCORD.

SCALE 1/4 FULL SIZE.



ARMS OF SCOTLAND.



MEASURED AND DRAWN BY J. MURRAY EASTON.

J. Murray Easton  
Measured & Drawn

## Books.

### THE ART OF LANDSCAPE GARDENING.

*The Art of Landscape Gardening.* By Humphry Repton, Esq. Edited by John Nolen, A.M., Member of the American Society of Landscape Architects. pp. xxiii, 252. 22 plates, 28 other illustrations. 9 in. by 6 in. 12s. 6d. nett. London: Archibald Constable & Co., Ltd.



HIS is the first volume of a series of classics in landscape architecture which has been undertaken at the suggestion and with the co-operation of the American Society of Landscape Architects." So runs the publishers' announcement, and it is one which we cordially welcome. A better start could not have been made than with Humphry Repton. Not only was he the sanest and most successful of his school, but he had the gift of writing ably.

Coming as he did after Capability Brown's orgies of destruction of formal gardens, Repton had the wit to see Brown's extravagances. He would have nothing to do with the Brown shibboleth, that "nature abhors a straight line," and though we believe the theory and practice of landscape gardening, as Brown and Repton understood it, to be based on false artistic premises, Repton's presentment of his case is attractive and reasonable.

It should be remembered, however, that the whole social atmosphere has been changed since Repton gardened and wrote. We do not now regard labourers and their cottages as "requisites of grandeur." We do not approach the decoration of the church "so that it shall in some degree correspond with that of the mansion." Repton and his class were hypnotised by "proputty, proputty, proputty." His snobbishness is so unaffected, so colossal, as to be robbed of offence. The hillsides must be tortured and tricked to give the sense of vast extent; "all objects of mere convenience and comfort, if incapable of being made ornamental, or of becoming parts of the general scenery, must be removed or concealed." We must, in fact, play a huge game of hide and seek with nature and with our neighbours.

Assuming the propriety of this, assuming that the whole business of wrapping up bad art in sham

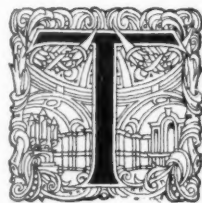
nature is not an expensive futility, it must be conceded that Repton was a master of his work. His "before and after" illustrations, one imposed on the other—"slides," as he calls them—show his wonderful judgment in marshalling woods and streams, transforming skylines, and playing with levels.

Architecture is for him a branch of landscape gardening which he was obliged to take up so that the whole thing could be done properly. Gothic and Grecian are weighed in the balance in the light of their suitability to match ragged or tidy trees.

Amongst much that strikes one as redolent of an archaic snobbishness there is a mass of sound common sense. We wish every success to this new series, which is delightfully printed from old type, and congratulate the American Society on their praiseworthy venture.

### THE SORTING OF KNOWLEDGE.

*Index to Archæological Papers, 1665—1890.* Edited by George Laurence Gomme. 8½ in. by 5½ in. pp. xi, 910. 25s. nett. London: Published under the direction of the Congress of Archæological Societies in union with the Society of Antiquaries by Archibald Constable & Co., Ltd., Orange Street, Leicester Square.



THE nineteenth century was so busy grinding knowledge out of the mill of mental industry that it had little time or inclination to organise its output. The Panizzis and the Macaulays showed the way, but it seems likely that the present century will see a very marked increase in the classification and organisation of knowledge.

The librarian is abroad in the land, and with him the maker of indexes. It is impossible to accord too great praise to Mr. G. Laurence Gomme's monumental work. Since 1890 the Archæological Congress has issued yearly (it is now edited by Mr. Bernard Gomme) an admirable index of the year's output, and the volume under review completes the student's armoury. About ninety sets of "Proceedings" have been indexed, and there are roughly 17,000 entries. The value

of the book to the architect is great. Take for example George Edmund Street. He is indexed as the author of eleven papers appearing in eight different publications. Without this index it would have been the labour of weeks to trace them all.

In the current annual indexes there is a subject index as well as the main index under authors' names. Mr. Gomme regrets that he could not include a subject index in the present volume, and we must admit that the omission militates against its full usefulness, but for what we have received we are very thankful. Mr. W. B. Gerish in a letter to the press has urged the importance of adding an index of places as well as of subjects, and has generously offered to prepare it. We trust his offer will be accepted.

A final counsel of perfection is a volume which shall merge in one alphabet Mr. Gomme's volume 1665—1890, the annual indexes from 1891 to the date of the new edition (say 1910, or whenever it can be published), and subject and place indexes of the whole period. The student of archaeology and architecture would then have a complete and perfect storehouse of reference.

We hope it is not too much to ask? In the meantime we again express our gratitude to Mr. Gomme, not forgetting Mrs. Gomme's share in the good work.

#### DIANA OF THE EPHESIANS.

*Greek Buildings represented by fragments in the British Museum: 1. Diana's Temple at Ephesus. By W. R. Lethaby. 9½ in. by 6 in. pp. 36. Illustrations 29. 2s. nett. London: B. T. Batsford, 94, High Holborn.*



PROFESSOR LETHABY in architectural criticism is like Kipling's native officer in polo, he plays like a lambent flame over the ground. One never knows where he will break out next. He ranges from Constantinople to West-

minster with something more than mere facility, and now brings us up standing at Ephesus. To all the problems which he touches he brings a fresh mind and an illuminating faculty of criticism. The study of classical architecture for its own sake has been of late years somewhat neglected by English architects—we think unfortunately—and it may be hoped that Mr. Lethaby's work on the fragments at the British Museum may stimulate others to labour on the same lines. The monograph on the Artemision appears to be the first of a series, and we trust that others on the Mausoleum of Hali-

carnassus and the temple of Priene will follow. Shortly stated the effect of Mr. Lethaby's examination of the Museum fragments is to vindicate the theory of Wood, who discovered the site, as against the later restoration of the late Dr. Murray. The illustration of the portico, according to Murray, is reproduced from the Museum Catalogue, and his setting of the sculptured drums on the square sculptured bases, never very convincing, is sufficiently demolished by Mr. Lethaby. Comparative sketches of the Lethaby and Murray restorations (flank view) make it difficult to understand how Dr. Murray, with his brilliant knowledge of Greek architecture, could have escaped the solution which now seems fairly obvious. The Murray scheme, moreover, made it necessary to assume that steps only occurred at the ends, as in Roman and Etruscan examples, instead of on all four sides as in ordinary Greek fashion. This assumption made it necessary to ignore the result of Wood's excavations, which have, in the main, been confirmed by the Austrian Survey of 1906, for the excellent work of which there is nothing but praise. Mr. Lethaby's second main criticism of Dr. Murray relates to the order. His acute comparison of the entablatures of Ephesus and Priene seems clearly to establish the absence of a frieze from the former as from the latter. At the Museum a frieze has been assumed also for the Mausoleum, but there seems no doubt that both there and at Ephesus "the entablature was of the traditional Ionian form which Choisy calls 'the Architrave Order.'"

These and other interesting conclusions, to which we have no space to refer, are the outcome of a simple questioning of the facts and fragments as we know them, without reliance on preconceived ideas. People who have cut their teeth on Vitruvius are apt to assume plinths and friezes as essential, and to put them in whether the known facts square with them or not. There is no reason to suppose that Greek architecture was so neatly standardised. It was probably comparatively free. Mr. Lethaby adds an interesting note on the architects of both the Old and New Temples, though he deals only with the architecture of the latter. We cannot help feeling that he must desperately disapprove of the architect *quæ* architect being so prominent a personage, even though, as in the case of one Demetrius, he was but a slave. However, "Great is Diana of the Ephesians," and to have been her architect and slave (*servus Dianæ*) was doubtless at least as clement a destiny as that of the architect of to-day.

We hope Mr. Lethaby's monograph will be read as widely as it deserves. It is a valuable contribution to a subject of enduring interest.

**CHESTER PLATE.**

*Church Plate of the City of Chester.* By T. Stanley Ball. 10½ in. by 7½ in. pp. xvi, 158. Illustrations 12. 10s. 6d. nett. London: Sherratt & Hughes, 60, Chandos Street, W.C.

CHESTER has some right to complain that of the 150 (approximately) pieces of pre-Reformation plate in England, not one is to be found there. The Civil War raged round the city with peculiar violence, and it is notable that the survival of Elizabethan and seventeenth-century plate is so large as it is.

Mr. Ball may be congratulated on the zeal with which he has illustrated and the patient accuracy with which he has described what remains. We could wish, however, that instead of devoting so much space to general archaeological data relating to Chester and her churches, he had kept simply to the question of church plate. Had he done so, he could almost have included the plate of the whole county in a volume of the same compass.

The Chalice of St. Michael's (1635) is a beautiful example, but of the St. Peter's Chalice (1713) it can fairly be said, as of most eighteenth-century communion cups, that its ugliness is only exceeded by its unsuitability for its purpose. There is a certain dogged faithfulness in the accurate description of plate as late as 1903, and doubtless the antiquaries of three centuries ahead will be grateful. For ourselves, the efforts of the ecclesiastical silversmith of commerce are not very alluring.

**KENTISH HIGHWAYS.**

*Highways and Byways in Kent.* By Walter Jerrold: with illustrations by Hugh Thomson. 8 in. by 5 in. pp. xix, 447. Illustrations, 156; one map. Price, 6s. London: Macmillan & Co., Ltd., St. Martin's Street, Leicester Square.

It must be difficult to strike the *juste milieu* in a book which is half a guide book and half a county history.

The "Highways and Byways" books attempt this combination, and the series taken as a whole achieves success. We cannot, however, say that the Kent volume is one of the best. Mr. Hugh Thomson's drawings are as delightful as ever. They are faithful without being unduly detailed, and form a charming running commentary to the text. Mr. Walter Jerrold's letterpress, however, lays itself open to some criticism. The comic archaeology of Mr. Simpkinson in "The Spectre of Tappington," is quoted as an admirable bit of fooling, but it might with equal fairness be recited as against Mr. Walter Jerrold.

He quotes "Rare Ben Johnson" with unctuous righteousness directed against misquoters innumerable (we suppose because the Abbey epitaph is sometimes incorrectly given as "O rare Ben Jonson"), but he makes perfect nonsense of Mr. Kipling's line about the "Nine and sixty ways of constructing tribal lays," by completing it "Not a single one of them is right." Thomas Cromwell is referred to as the "Hammer of the Monasteries," surely a too literal translation of "Malleus Monachorum." Mr. Jerrold sets out with picturesque details the story of Wat Tyler and his interview with King Richard, when the killing of Wat by Lord Mayor Walworth led to "a lasting memorial of the event in the adding of the dagger to the arms of the City of London."

We had supposed this futile legend to be long since dead and buried. The "dagger" is not a dagger at all, but St. Paul's sword, and the sword was a charge on the City Shield long before Wat Tyler's rebellion received its quietus.

Barring such defects as these, however, the book is readable, and the mass of allusions to local history and traditions indicate the expenditure of much industry.

**BELLINI.**

*Giovanni Bellini.* By George Hay. Illustrated by eight reproductions in colour. "Masterpieces in Colour" Series. 8 in. by 6 in. pp. 80. Price, 1s. 6d. nett. London: T. C. & E. C. Jack, 16, Henrietta Street, Covent Garden.

We think this volume of the "Masterpieces in Colour" series is probably the best so far published. Mr. Hay's little monograph is informing and sympathetic. He shows us Gian Bellini almost untouched by the paganism of the Renaissance, looking, with the Venetian love of colour and pomp, on Christianity as the supreme pageant of which the crowning feature must be the apotheosis of the Divine Mother. The "Doge Loredano" is of course one of the colour plates, and despite his appearance on countless almanacs, reproduced in every sort of way—good, bad, and indifferent—it is a portrait of which one never tires, which strikes always with a new sense of completeness and power. The reproductions are quite admirable, and escape that impression of heaviness from which some earlier volumes of the series were not free. The print is delightfully clear, and altogether the series forms an attractive little art library for those who are not worried about the scientific side of art criticism. We trust it will extend over a wide field of choice.

**LEONARDO.**

*The Thoughts of Leonardo da Vinci, as recorded in his "Note-Books." Arranged and rendered into English by Edward McCurdy.* 6½ in. by 4½ in. pp. xvi, 108, with portrait of Leonardo, drawn by himself. Price, 2s. 6d. nett. London: Duckworth & Co., 3, Henrietta Street, Covent Garden.

THE makers of "elegant extracts" have little opportunity for their skill with most books from the pens of artists, but Leonardo was as much philosopher as painter, and a handy little book like this sums up in convenient form his apophthegms on life and art. Mr. McCurdy says well that Leonardo's name "has come to serve as an almost complete embodiment of the Spirit of the Renaissance." His recipes for picture-making, "The way to represent a battle," "Of a deluge," &c., are notable and dramatic exercises in description.

Though Leonardo worked as architect to Ludovic Sforza and Caesar Borgia, his dicta on art cover painting and sculpture only (at least in this volume, which is compiled from Mr. McCurdy's larger work). Sometimes his zeal as a phrase-maker carries him a little out of our reach of understanding. "In art we may be said to be grandsons unto God."

We think Mr. McCurdy might with advantage have annotated this cryptic utterance, but we forbear to criticise it, bearing in mind Leonardo's own maxim, apparently invented to confound the reviewer: "You do ill if you praise, but worse if you censure, what you do not rightly understand."

**BARTOLOZZI.**

*Francesco Bartolozzi, R.A. A Biographical Essay, by J. T. Herbert Baily, with a Catalogue of the principal Prints, and a six years' record of Auction Prices.* "Connoisseur" extra number. 11½ in. by 8½ in. pp. xlix, 82. Colour plates 22, other illustrations 77. Paper covers, 5s.; Cloth, 7s. 6d. London: Otto Ltd., Carmelite House, E.C.

ALTOGETHER apart from the exquisite skill of Bartolozzi as an engraver, his name must always be a notable one in the annals of art, for he made fine art popular in England, and won official recognition for engraving by securing the title of Royal Academician. Mr. Baily and the *Connoisseur* have done well in producing this handsome and inexpensive volume, for the collectors of prints are legion. Mr. Tuer's two volumes



on Bartolozzi were published twenty-five years ago, and discriminate collecting is much helped by a convenient source of information.

It is an odd trick in the fortunes of art that both Bartolozzi and his friend Cipriani, whose pictures he chiefly engraved, should have studied at Florence under English masters. Both found their chief inspiration in the delicate sentimental classicism which represented to the eighteenth century the rather spent force of the Renaissance.

Bartolozzi's choice of subjects and his miraculous delicacy of technique work up together to the apogee of prettiness. When he engraved a Reynolds portrait he imparted to it a quality quite his own, and if it was not quite Reynolds it was something which Sir Joshua himself recognised as having a separate and marked artistic value. Mr. Baily, in his biographical sketch, holds the balance neatly between anecdotic material, and criticism of the artist *qua* artist. He has no new evidence to bring to clear up the mystery of Bartolozzi's relations with his wife, but we rather welcome this enforced omission. What was needed, an estimate of Bartolozzi as engraver, Mr. Baily has furnished, and the lists, &c., are full and valuable. Stories, more or less unseemly, about matrimonial squabbles, are superfluous in 1908, and may well be left in the limbo of forgotten things.

#### ITALIAN MAJOLICA.

*A History and Description of Italian Majolica.* By M. L. Solon, with a preface by William Burton, F.C.S. With twenty-four coloured plates and numerous illustrations in black and white. 7 in. by 10 in. pp. ix, 208. Limited Edition of 750 copies. 42s. nett. London: Cassell & Co., Ltd., La Belle Sauvage, Ludgate Hill.

It is a pity that a publisher, when he has a really good book to put before the public, should find it necessary to send it forth into the world in a wrapper covered with eulogistic platitudes concerning the author. Before we open the volume we are told that its writer sits aloft on a little pedestal and views the world of majolica from a lofty eminence. Surely it is for the reader to determine whether this be so or not? After a perusal of "A History and Description of Italian Majolica," however, we are obliged to endorse the opinion of the publisher as to the value of the book.

This is not the first time that Mr. Solon has written for our use on the subject of pottery. His series of papers on minor matters connected with the art were collected and published under the title of "Pottery Worship" in 1898, and in 1903 two other volumes appeared, one on English Porcelain and the other on Old French Faience; so that the present book does not come to us as the work of a stranger. Moreover the author has worked with his own hands, and thus supplements the knowledge which comes by reading with that only to be obtained in the arena of actual craftsmanship. In addition to these excellent qualifications we find in the book before us ample evidence that his enthusiasm is kept in bounds by sober judgment, absolutely refusing to be led away from the path of certainty by the superior attraction of examples of doubtful origin.

The subject of which the author treats is one of acknowledged difficulty. There is no one fountain head to which the methods of Deruta, Faenza, Castel-Durante, and a hundred other factories may be traced; where documentary evidence exists in old treatises and contracts it is rarely possible to collate with them the actual examples to which they refer; and we all of us know to our cost that pottery is brittle stuff

and apt to break when dropped on a marble or stone floor. These are the difficulties which dog the steps of the historian, and prevent his giving us a treatise which would leave nothing more to be desired. In this history of Italian majolica we have placed before us all that is known of the subject at the present moment, and in a manner which is to be highly commended. The first fifty-six pages are devoted to an introduction in which in a condensed—we should like to say, almost "tabloid"—form the general outline of the progress of the art is traced. The following pages deal more in detail with the rise of the different pot-works in the various towns of Italy, and at the end of each section there is a bibliography which suffices for the needs of any who would pursue the matter further. At the end of the volume the author gives a list of the marks (with facsimile reproductions) of the several makers and factories, which should render it an easy task for collectors to settle the provenance of such examples as may come into their hands.

For the amateur, the art lover who admires this class of pottery without knowing anything of its history or manufacture, the volume presents another attraction in its illustrations. We cannot bestow too great praise on the excellence of the coloured reproductions, which are only to be surpassed by the objects themselves; and we are glad to note that the majority of the subjects have been selected from the British and Victoria and Albert Museums. In many works of this kind the author selects his examples from collections in all parts of the world, so that the student is disheartened at the outset and despairs of being in a position to test his knowledge by contact with genuine pieces of majolica. With this book in his hand (it is too large for his pocket) he has but to visit the national repositories of art to see the originals of the plates and many others which doubtless for want of space are not to be found in the volume.

On only one point do we join issue with the author. Speaking of the Andrioli family he tells us that "they chose the avocation of pottery painting because a nobleman could do so without derogation" (p. 119). This statement is calculated to give a false impression as to the status of craftsmen in Italy during the Middle Ages. It should be remembered that the Italian cities were comparatively close together, and in many districts the soil was quite incapable of producing crops. Agricultural prosperity, as it was understood in Mediaeval England and France, was therefore unknown, and no noble in his senses would try to raise a supply of provender which might support the forces of his enemy when the next war broke out. The Signori who of old time had maintained their power by force of arms within the strongest fortresses that the ingenuity of the day could devise were obliged to seek some other source of wealth. This was only to be found in commerce. We ask what were the seven *Arti Maggiori* of Florence but guilds formed by men engaged in commerce and manufactures? The seven Greater Guilds were the *Arte della Calimala*, the workers of foreign cloth, the money-changers, the doctors and apothecaries, the fur-traders, the notaries, the silk merchants, and the wool merchants. Why, the three golden balls which are so familiar a sign over the pawnbrokers' shops are but the survival of the arms of the Medici family, whose shield was charged with six *palle*. And if we turn to Genoa we may see one of the nobles arraigned before a tribunal to show cause why, having adopted the calling of a painter, he should not be deprived of his rank. One of the questions put to him was: "Do you mean to pretend that this profession of yours is more noble than that of the silk merchant, the cloth merchant, and the tradesman?"<sup>1</sup>

<sup>1</sup> "Volete voi dunque pretendere, che sîi la professione vostra di gran lunga più nobile di quella della seta, della lana ò del trafficare, che dalle leggi istessi sono a nobili permesse?" See Soprani, "Le Vite de' Pittori, Scoltori ed Architetti Genovesi," 1674, p. 110.

**DECORATIVE HERALDRY.**

*Decorative Heraldry: A Practical Handbook of its Artistic Treatment.* By G. W. Eve. 7½ in. by 5 in. pp. xvi, 248. Illustrations 183. 6s. nett. London: George Bell & Sons, Portugal Street, Lincoln's Inn Fields.

MR. EVE'S heraldic activities just now are considerable. We recently reviewed (not entirely to Mr. Eve's satisfaction) his "Heraldry as Art," and we now have to welcome a new edition of his smaller and earlier book. It calls the less for

criticism as it is a descriptive account of the development and history of heraldry rather than a didactic essay on the right modern treatment of the art. The volume includes a glossary of heraldic terms, and is altogether a convenient and informing handbook. We are glad to note Mr. Eve's tribute to Mr. Everard Green, F.S.A., who both from his official position as *Rouge Dragon* at the College of Arms and from his happy combination of taste and erudition has done much, we may say more than anyone else, to raise official heraldry from the slough into which it had fallen.

## Correspondence.

**IONA.**

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—There are, I think, very sufficient answers to Mr. Honeyman's contentions quoted or reproduced by Mr. Lucas in his letter—so far as these amount to a defence of the work done at Iona.

It appears, however, that there is, for the present, no danger of further so-called "restoration" there; and since, in view of Mr. Honeyman's most sad loss of sight, one would be loath to cause him trouble or annoyance, if this can be avoided, I do not propose to ask for space to go into the questions raised, or to draw attention to points not dealt with in the short, temperate, and just criticism of your note in the February number of *THE ARCHITECTURAL REVIEW*, unless further dis-

cussion or defence of what has been done should make this necessary.

Hampstead.

ARTHUR C. CHAMPNEYS.

**MONOGRAPHS ON GREAT MASTERS IN ARCHITECTURE.**

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—We note in the current number of your REVIEW—"We regret there is no monograph written on 'Wren.'"

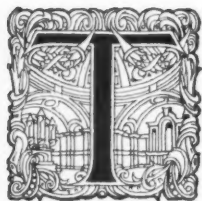
We beg to inform you that the next volume in our "Red Series," which we hope to publish this spring, will be on "Sir Christopher Wren," by Miss Lena Milman.

DUCKWORTH & CO.

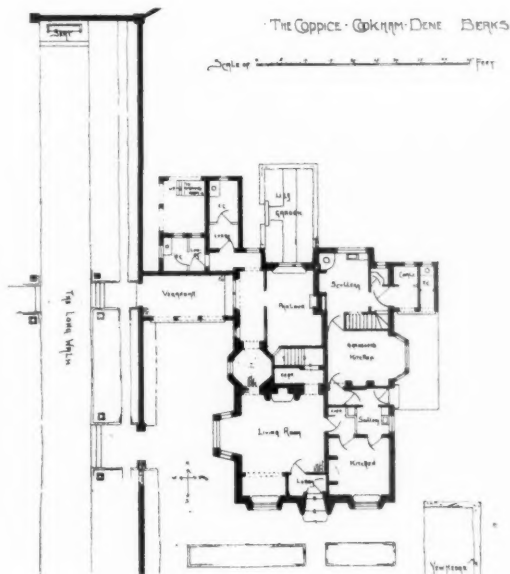
Henrietta Street,  
Covent Garden.

## The Coppice, Cookham Dene.

T. H. Lyon, Architect.



HIS cottage, standing on the brow of Winter Hill, Cookham Dene, was designed by T. Henry Lyon. It is built of local brick overlaid with fine-finished rough-cast. Old red tiles have been used, together with new red tiles, to form the roof. The dining-room and passage are paved with 8 in. by 2 in. by 2 in. specially-made red bricks, whilst the verandah is paved with blue Staffordshire paving tiles. Small bricks and tiles are used for the main garden walls, and flints and pebbles for the lower garden wall. The whole of the contract was carried out by Cooper Bros., of Maidenhead.





View from the Lawn.



The Entrance Front.

THE COPPICE, COOKHAM DENE, BERKS.

T. H. LYON, ARCHITECT.



The Verandah



The Living-room.

THE COPPICE, COOKHAM DENE, BERKS.